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July 2002

ELVIN JONES
The Ultimate Interview

Mary J. Blige's
Gerald Heyward

Jim Bogios
With Sheryl Crow

Neil Peart
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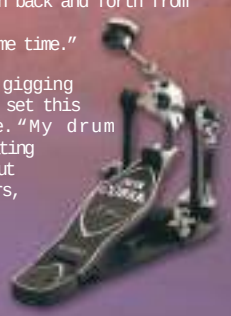
MIKE PORTNOY & THE SIAMESE MONSTER

Words like "massive," "gargantuan" and even "infinite" are simply too puny to describe Mike Portnoy's new Starclassic Maple kit. Fortunately, Mike has a more apt description: "I call it the 'Siamese Monster' and that's exactly what it is, a two headed beast. I couldn't decide if I wanted a big Dream Theater-type kit or a small kit, which I had really come to enjoy with my side projects, TransAtlantic and Liquid Tension Experiment. But I knew I really couldn't reduce the size of my kit for Dream Theater just because Dream Theater is so over the top. So I said, why not have both? And that's what we ended up doing. The Siamese Monster is actually two kits in one. It's the kit of my dreams.

"On the right side is my 'experimental kit,' which features completely untraditional elements: a 20" kick with a 12" snare, toms which are running backward, a Gong Bass Drum instead of a floor tom, a ride cymbal on the left, a triple hi-hat on the right and an 8" hi-hat on the right. On the left side is the Dream Theater-style double bass kit – although for the first time I'm using 22" kicks instead of 24's. I find the 22's have more punch and control and help bring down the height of the kit. There's also one other difference. After doing a lot of Tama clinics, I fell in love with the Iron Cobra pedals, so I decided to come back full time to the Tama pedal department.

"A lot of people say, how could you possibly play this -- three kick drums, two snares, and four hi-hats? But I'm not playing the entire kit at once. That's the purpose of the two thrones. I switch back and forth from song to song or even within the same song. Or I can even play with another person at the same time."

We've got to ask what's probably on every gigging drummer's mind: how long does it take Mike to set this behemoth up? "I haven't a clue," laughs Mike. "My drum tech, Jose Baraquio, was an integral part of creating this kit with me. He can set this thing up in about 45 minutes now. It would take me about six hours, maybe more. If I had to set this thing up by myself, I'd play a four piece kit."



"I have my 5.5 x 14" maple Melody Master signature snare on the left and the 5 x 12" steel on the right. The Melody Master three-way throw offs enable me to have six snare possibilities on this kit, which works with the Siamese Monster concept of having lots of options."

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Drum Lessons, Anyone?

A couple of years back I had the good fortune to interview Billy Ward, a very talented drummer with a long list of professional credits. (His feature article ran in our July 1999 issue.) Besides having a fine playing career, Billy has become a popular columnist for *MD*. I'm also happy to say that he and I have become good friends. (Even our wives get along!)

During one of our many discussions about music and drumming, I casually mentioned to Billy that I admired his ability to lay down a super-fat, deep-feeling groove, something that I wished I could do more consistently. Billy enthusiastically chimed right in, "I can help you with that! Let me give you a drum lesson."

Drum lessons? Me? I've been playing for over thirty years, and early on I was lucky enough to study with a few excellent teachers. I've also thought of the feature articles I've done as mini-lessons—for both me *and* for the reader. Whenever I've interviewed a great drummer, my focus has been on their playing. No matter who it's been—Billy Cobham, Neil Peart, Simon Phillips, Bill Bruford, Phil Collins, Virgil Donati, Carter Beauford—for me it's always been about, "How do you do what you do?" and "How can other drummers learn to do that?"

Having been fortunate enough to have all of these experiences made the idea of actually sitting down at the instrument with a teacher seem a little odd. Besides, I have to admit that I felt I might be a little too set in my ways, had too many things I needed to develop on my own, and, frankly, was just a little too old to take lessons.

As I thought about all of this a bit more, the lightbulb finally came on: Many of today's top players continue to study with teachers. Steve Smith, Neil Peart, Dave Weckl, and Anton Fig are just a few who come to mind. Hey, if *they* can take lessons....

Well, I took Billy up on his offer, and I'm happy to report that the two lessons I've had with him have been fantastic. Thanks to being exposed to some fresh perspective, I'm all inspired and practicing more now than I have in some time. No doubt about it, my playing has benefited from the experience.

So no matter what level you're playing at, you might want to consider taking lessons, especially if you've been in need of a little shot of inspiration. And you don't have to take a lesson with a "name" artist to get something out of it. Any qualified teacher has the potential to open you up to new ideas. Why not give it a try?

Bill Miller

MODERN DRUMMER

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Buddy Rich Tribute

Kudos and great applause on your April issue featuring Buddy. The article by John Riley says it all. However, the photo of Buddy looking over Max Roach's shoulder doesn't show me any music. I'm still of the opinion that Buddy couldn't read music, or read poorly—but he had the greatest ears in the business!

Also, my appreciation to Dr. Bruce Klauber on his remembrances. I didn't know that "Coach" (as my friend Jon Reich called him) was keeping tabs on me and all the other cats.

Butch Miles
via Internet

Bruce Klauber's tribute to the great Buddy Rich was really nothing more than a tribute to Bruce Klauber. If *MD* wants to do a story about Mr. Klauber, that would be fine. But this story was supposed to be about Mr. Rich. I, for one, couldn't care in the least what Buddy thought about Klauber's drumming. I wanted to read something interesting *about* Buddy.

Bob DiMartino
via Internet

It Isn't All Clear

My name is Dana Cheney, owner of Medicine Man Drums. Some months back *Modern Drummer* ran a press release on our acrylic drums, which feature Cartagena acrylic shells. Given this fact, I don't understand how only a few months later *Modern Drummer* could run a feature story called "The Future of Acrylics" and not mention our drums. No one else in the world has acrylics that offer sparkles and pearls. Clear and tinted acrylics are old-school. We believe that we have the acrylic drums of the future.

Dana Cheney
Medicine Man Drums
Frazeysburg, OH

Since the three drummers with the highest profile currently playing acrylic drums (Adrian Young, Joey Jordison, and John Blackwell) are all playing drums built by us, it seems odd we didn't even get a mention in your article.

John Machado
Orange County Drum & Percussion
Santa Ana, CA

Jim DeRogatis forgot about us! We made acrylic drums from 1974 through 1977. Our shells were unique in that they were *seamless*. The photo here is of a Crystal Beat kit, taken from the 1975 catalog. Drumsets and concert toms were available in clear, red, blue, and yellow. Besides drumsets, concert toms from 6" to 16" were also available.

Gene Okamoto
Product Specialist, Pearl Drums
Nashville, TN

Editor's note: The thematic focus of the April-issue feature was specifically on clear *and* tinted/clear *drums offered as* production *lines by various manufacturers at one time or another.*

That being said, we freely acknowledge that the non-clear, highly unusual shells from Cartagena, and the unique *custom kits from OCDP are significant steps forward in the production of acrylic drums. No slight was intended to Cartagena, Medicine Man Drums, or Orange County Drum & Percussion. We do apologize to Pearl for the omission of their Crystal Beat drums.*

Stung By Sting Review

If Sting's *All This Time* album had been a Police recording released during the height of that band's popularity, Ted Bonar's comments that Sting "is a man who has forgotten how to rock" and that the band "has fallen into a black hole of the anti-groove" [*Critique*, April 2002 *MD*] might make sense. But that is not the case.

Did Mr. Bonar actually expect Sting and his band to "rock out" at an intimate gathering of only two hundred people at Sting's home in Italy? What about the fact that this event took place on September 11th, and that (with the time change) Sting would have heard about the terrorist attacks only hours before playing? To critique this work honestly, it must be considered in context.

I've no doubt that true Sting fans already own *All This Time* and love it. I just hope Mr. Bonar's review won't discourage people who haven't yet heard the album. They would be missing a stellar recording by masterful musicians.

Jon Dunning
St. Louis, MO

The Musical Drummer

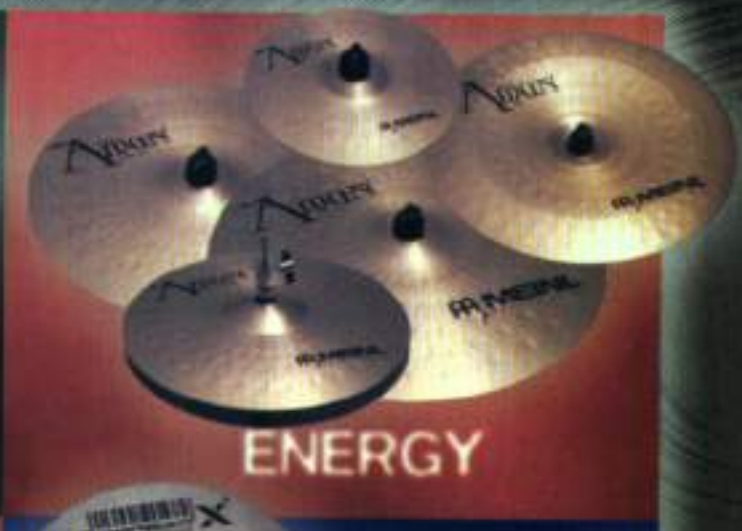
Ron Spagnardi's recent *The Musical Drummer* articles covering the basics of how music works are fantastic. This is what all teachers aspire to teach their drum students. However, many students only want to learn how to do a certain beat or solo.

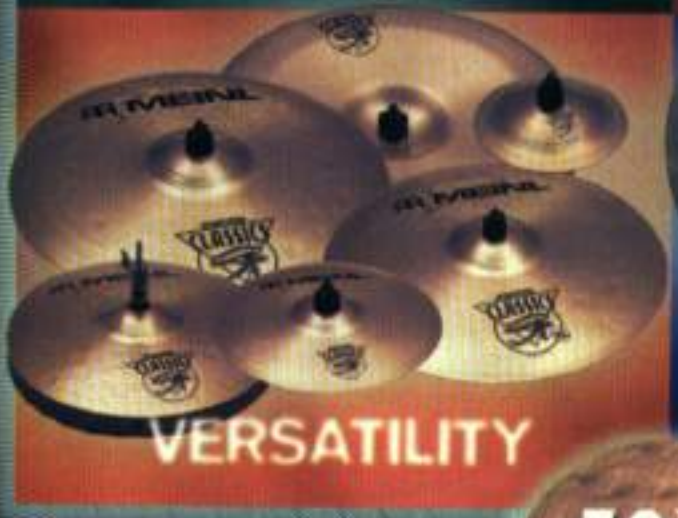
I'm a percussion and band instructor who has been playing drums and mallets for about thirty years. I hold a bachelors and a masters degree in music education. I try to make my students understand how they will be a more marketable performer if they can understand how music works.

The seven *Musical Drummer* columns I've read so far, combined with any future columns, would make a fine instructional book for any student wanting to understand the basics of music. Great work!

Russ Allen
via Internet

Meinl. Have It All!





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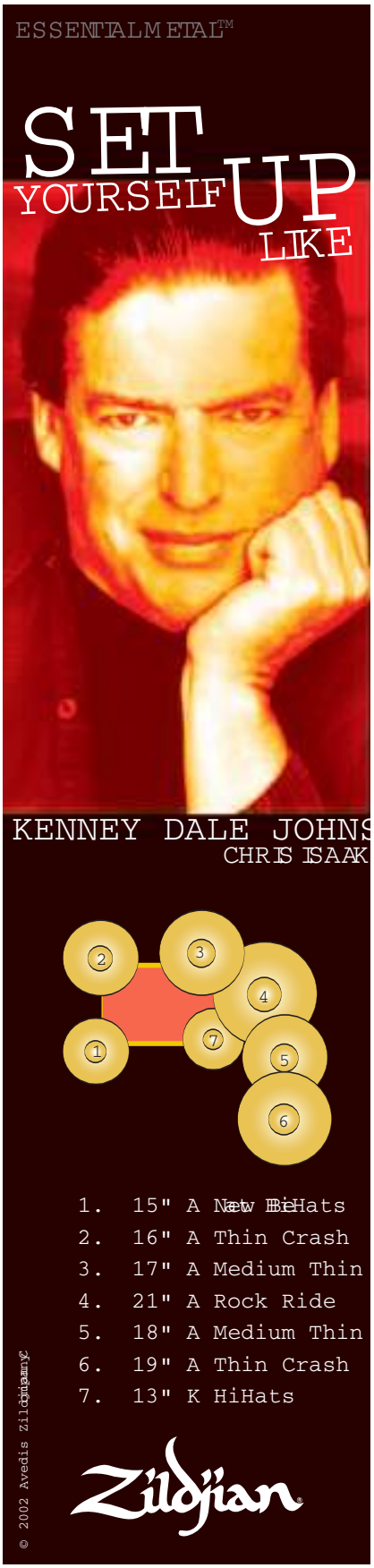

Leon Parker

When I read the name "Leon Parker" on the cover of the March *MD*, I thought to myself, "Can this be the same Little Leon with the huge afro that I knew in middle school and high school? The Leon Parker who always kicked my butt on the drums? I turned to page 84 and was thrilled to see Little Leon all grown up!

The article and photos were great. *Modern Drummer* captured the essence of Leon that I knew from being a drummer in the same school bands with him. From fourth grade through high school I'd watch Leon in practice, awestruck. Every day he expressed a new idea on the drums. He could approach something as simple as triplets and break it down to a discussion of where the triplet begins. The one? The two? Or the three?

My approach to the drums was always to play the loudest and be the fastest. Leon's was always to do the most with the least. One day after school I tried to impress him with my skills on my seven-piece drumset. When Leon sat down to play I noticed he approaced the kit as if it was a four-piece. When I asked him why he didn't use the other drums he said, "The fewer drums you use, the better drummer you'll become." As I watched Leon do more with four drums than I was doing with seven, I realized he was right. Leon's minimal approach to maximum music stayed with me, and it still influences how I play today with my band, Furious Method.

Now, nearly twenty years later, Leon is still the best drummer I have ever heard or seen play. My only questions are: Where and when can we see Leon play in NYC, and what happened to the afro?

Radley Baine
Greenwich, CT

Oops!

The photo of Buddy Rich that appeared on our April 2002 cover was uncredited in error. The photo was taken by Mark Harris. We apologize for the oversight.

That Day

I was very touched by Ron Spagnardi's letter to all of us concerning the attack on our country. It was nice to see that when it came down to the nitty gritty, Mr. Spagnardi demonstrated what's really important. He shut down his business and had his employees go home to their loved ones. "Making money" was not a priority compared to what happened, and he set a commendable example. More employers should have this attitude toward their employees when the situation calls for it. Ron, on behalf of all the readers of your inspiring magazine, I salute you!

Eddie Dunn
Cincinnati, OH

Bellson Stick Clarification

Although Louie Bellson appeared in the March 2002 issue of *Modern Drummer* in a paid advertisement by Pro-Mark, he has been a Zildjian drumstick artist since 1992. He plays Zildjian's Louie Bellson model drumsticks exclusively. Pro-Mark's use of Louie's name and likeness in this context pertains only to their archives. Thank you for clarifying this matter for your readers.

John P. DeChristopher
Avedis Zildjian Co.
Norwell, MA

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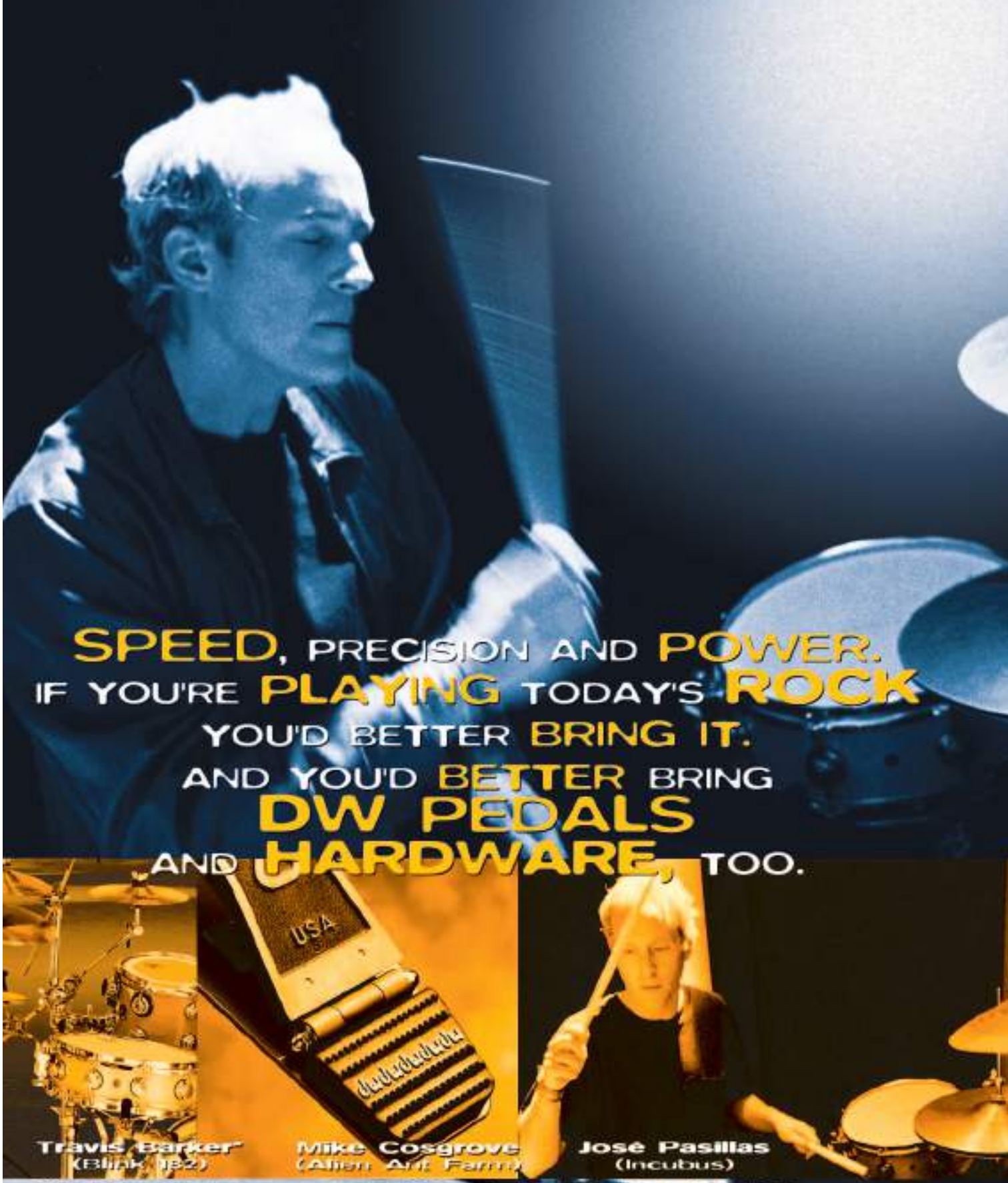

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Special Sounds From Jim Keltner

Q I was recently introduced to your playing via Bill Frisell's *Gone, Just Like A Train*. The playing on that album is not only incredibly creative and inspiring, but also deceptively difficult. Your work on that disk, as well as on *Good Dog, Happy Man*, is outstanding and fits the music perfectly.

I'm wondering about the setup you used on the *Gone...* sessions. It sounds like you're using three or four snares in some songs, and there is a minimal amount of cymbal work. Also, your bass drum sounds fantastic. Could you outline the setup, and also talk about how you tuned and positioned the auxiliary snares?

Chris Dadge
via Internet

A The album you're referring to was done several years ago. But according to a journal that I keep, I used one of my 12x22 DW bass drums, with a smooth white batter and a coated Ambassador on the front. There was no hole in the head, and nothing inside the drum—just a felt muffler attached to the front head. The batter was tuned a bit slacker than I usually like, but it was good for that project.

The primary snare was a 6x10 tuned kind of high. Instead of a left rack tom I used a low-pitched 8x10 snare. And instead of a right rack tom I used a 6x12 snare, tuned high. The snares were hanging like rack toms most of the time. The floor tom was a 14x16, on legs.

My Paiste cymbals included 15" hi-hats, an 18" crash, and a 22" ride, all from the Traditionals series. And I always have a remote stand set up for playing anything that seems appropriate for the song. That might be a tambourine, or a Remo Spoxe hi-hat setup, or little odd stuff that I've made myself—anything that will hang or attach to the rod. I also had my KAT drum controller set up so I could play some percussion and odd sounds that I've sampled over the years.

All in all it was a fairly unconventional setup, but I think it worked for Bill's music at that time. I've gotten back to a variation of that setup lately. But after all these years, the only thing that still *really* matters to me is: Does it feel right?

Horacio "El Negro" Hernandez On Left-Foot Cowbell

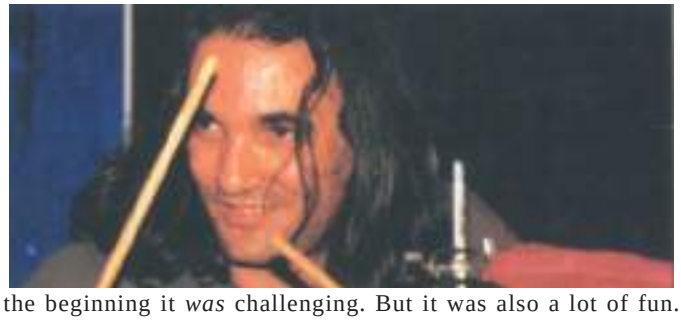
Q I'm from Venezuela, which is a country very influenced by Latin music. I saw the videotape of your performance at the 2000 Modern Drummer Festival, and I was amazed at your facility on the kit—especially with all the bells and Latin percussion you incorporate. I have some similar accessories on my kit, and I've been thinking about playing a pedal-mounted cowbell with my left foot, just as you do. But I use a double pedal, and I'm a little afraid of having yet another thing to play with that foot. Is it really so helpful in the patterns you play? If so, what exercises would you recommend for me to develop my abilities on the pedal cowbell?

Daniel Alvarez
Carora, Venezuela

A Thanks for your question! I'm really happy that you like the video from the Modern Drummer Festival, because we had a great time performing there.

I started playing the cowbell with my left foot basically as another sound possibility. I was never really concerned about the number of pedals I was using, because I don't think it matters much. The number of *beats* you play will stay the same; you'll just be moving them around on different pedals.

I've been using three pedals on the left side for about ten years. In



the beginning it *was* challenging. But it was also a lot of fun. Sometimes, when everything is going together, it makes you feel like you're playing with an ensemble! Just start slowly, by playing your left-foot bell on 1, your hi-hat on 2, back to the bell on 3, and then the hi-hat again on 4. Once you feel comfortable with that, you can move into other rhythm patterns.

There are a lot of great coordination exercises in my book *Conversations In Clave*. I've used those exercises through the years, and they've been a great tool for my practicing.

Thanks again, and say hi to everyone in Venezuela for me.

Repeat Bar
A Classic Quote From MD's Past

"I'm not *that* much of a showman, but I am enjoying myself. I'd never let the theatrical stuff get in the way of the actual drumming, but when you're comfortable and playing what's in your heart and soul, people pick up on that sort of honesty."

Red Hot Chili Peppers' **Chad Smith**, December 1994

Would you like to ask your favorite drummer a question? Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.

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MD Cover Artist

Q I'm curious to know which artist has appeared on the front cover of *Modern Drummer* the most. My guess would be Neil Peart. Am I right?

J. Heinemann
From the UK, via Internet

A Your guess is partially correct. Neil shares the record for *MD* cover appearances—five—with Jim Keltner.

Jim has had three solo cover stories, was included in the "LA Studio Drummers Round Table" cover story we did in November of 1990, and shared the September 2000 cover story with Charlie Watts. Neil shares the record for the most *solo* covers—four—with Dave Weckl and Tony Williams. In addition, he appeared on the February '95 cover with Buddy Rich.

In the runners-up category, Jeff Porcaro and Vinnie Colaiuta have each been on the cover three times by themselves, and a fourth time as part of the November '90 "Round Table." Bill Bruford has also had three solo covers, and shared the November '95 cover with then-King Crimson bandmate Pat Mastelotto.

Care For Oil-Finished Drums

Q Three years ago I purchased a gorgeous seven-piece DW kit in black cherry satin oil finish. I spend a considerable amount of time with these drums each day and have discovered small scuffs in the finish on three of the toms. I've concluded that these marks are from my missing the head and accidentally hitting the sides of the three rack toms facing me. There is no damage to the wood, only discoloration in the finish. Is there some sort of wood finishing product that I could purchase to cover these marks without affecting the sound quality of the drums?

Steve Plesnarski
via Internet

A DW vice president John Good replies, "The nature of our satin oil finish is indeed delicate. In providing a finish that complements a wide-open sound, we put the smallest possible amount of material on the shell that will still provide a reasonable degree of durability. With that said, one needs to take special care in handling and maintaining the drums.

"To treat scuffs and bumps that occur during normal daily use, carefully take the hardware and rubber gaskets off the shell. Clean the surface of the shells with a slightly moistened soft cotton cloth to take away all surface dirt. Then use another soft cotton cloth to apply clear tung oil (which can be purchased at your local hardware store) to the shell. Rub the oil in a horizontal direction, with the grain. This will slightly darken and enrich the finish back to its original luster.

"If the color has been damaged down to bare wood, more involved measures need to be explored. This may include returning the drums to the manufacturer for refinishing. In the meantime, I'm sure you'll have satisfactory results if you periodically disassemble and 'restore' your drums. Doing so will keep them beautiful, and will also keep you in tune with what's going on with your kit."

What Does "Fusion" Mean?

Q I always read about "fusion" drummers and "fusion" drumsets. I know the drums are smaller, although I don't know why. What exactly *is* fusion, in terms of musical style? And why does it call for smaller-sized drums?

J. Sedlock
via Internet

A "Fusion" was a term coined in the early '70s to describe a melding of rock and jazz. The style employed the improvisational nature of jazz, but performed it on amplified electric instruments, with rock intensity and rhythms. Early "fusion" artists included Tony Williams' Lifetime, Chick Corea's Return To Forever, and the Mahavishnu Orchestra.

In many cases, the drumkits used by fusion drummers involved sizes left over from jazz-style kits, which tended to be smaller than those popular with "traditional" rock acts. Also, several drummers who made reputations for themselves playing fusion music had personal preferences for smaller drums, and those preferences influenced drum buyers. So the term "fusion" when used to describe drumkits tends to mean smaller-than-standard toms, often with "floor" toms suspended on stands rather than fitted with legs.

Where's Ray Torres?

Q I've been reading Jim Payne's book *Give The Drummers Some*. In it, Jim mentions an influential funk/R&B drummer named Ray Torres. No less an authority than Mike Clark cites Torres as the funkiest drummer he has ever seen. Jim's book has a section on Torres, in which some of the bands he played with are listed. These include the Leo Valentine Trio, Patchwork, the Ron-Dels, Bruce Channel, and Delbert McClinton's band The Straight Jackets. However, I cannot seem to find music by these bands anywhere on the Internet (except for Channel's "Hey Baby"), or in the local music stores. Is that Ray on the rest of Bruce Channel's *Hey Baby* album?

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Clark said about Ray Torres, I'd like to listen to and learn from his style. Can you tell me what albums Ray Torres plays drums on, and where I can get them?

Dan Logan
Charleston, SC

A Jim Payne responds, "Ray Torres is one of those incredible musicians who are out there all over the country laying down deep grooves on all sorts of gigs, but who haven't gotten much recognition. I'm sure we all have our favorites in this category, someone who is not that well known but who nevertheless inspired us in a big way.

"I sent your inquiry to Ray, and he sent this personal reply to you: 'Yes, that is me on "Hey Baby" and on Bruce Channel's album. I was seventeen years old and it was my first recording. I've recorded numerous demo 45s by various artists—mostly unknown. But I have never been a studio drummer. Virtually all of my experience has been in nightclubs and casino gigs. I did that for over forty years. However, in 1973 I did record an album for Ike & Tina Turner. I believe the name was *Black Coffee*. Thanks for your interest in my sound and my career.'"

Paiste Cymbal History

Q On a video from 1985 I saw some awesome Paiste 2002 cymbals being played. I'd like to have cymbals like them, but they were obviously made over fifteen years ago, and Paiste has changed the line since then. The logos have changed, the ink colors have changed, and I'm afraid the sound has changed. Can you outline the history of the line for me? I'm especially interested in what types of crashes were available at the time that the label was changed to red (around 1984/85).

I also have a question about Paiste Rudes. The early models had only the Rude logo, in white. Later models also had a Paiste logo, and some had the 2002 logo as well. Has the sound remained the same throughout these changes?

Martin Steigenga
from Holland, via Internet

A According to Paiste drummer service specialist Steve Riskin, the original 2002s from the 1970s carried a black logo. When the company changed to a red logo in the mid-1980s, they added a heavy crash to the line, in 16", 18", and 20" sizes. It wasn't until a bit later in the '80s that the company added the 2002 Power crash. So during the 1984/85 period you're concerned with, the line consisted of crash, medium crash, and heavy crash models.

As for Rude models, their logos have indeed changed over the years, starting with just "Rude," then showing "2002/Rude," and now returning to just "Rude" again. However, Steve assures us that the sound of the Rudes has never changed.

Drum Shields

Q Can you tell me the pros and cons of having plexiglass sound shields in front of my drumset?

Billy McGrath
via Internet

A The "pros" have mainly to do with the control of your drum sound, in terms of how it reaches your audience and/or any microphones elsewhere on your stage. Sound engineers in concerts, nightclubs, and other amplified situations love

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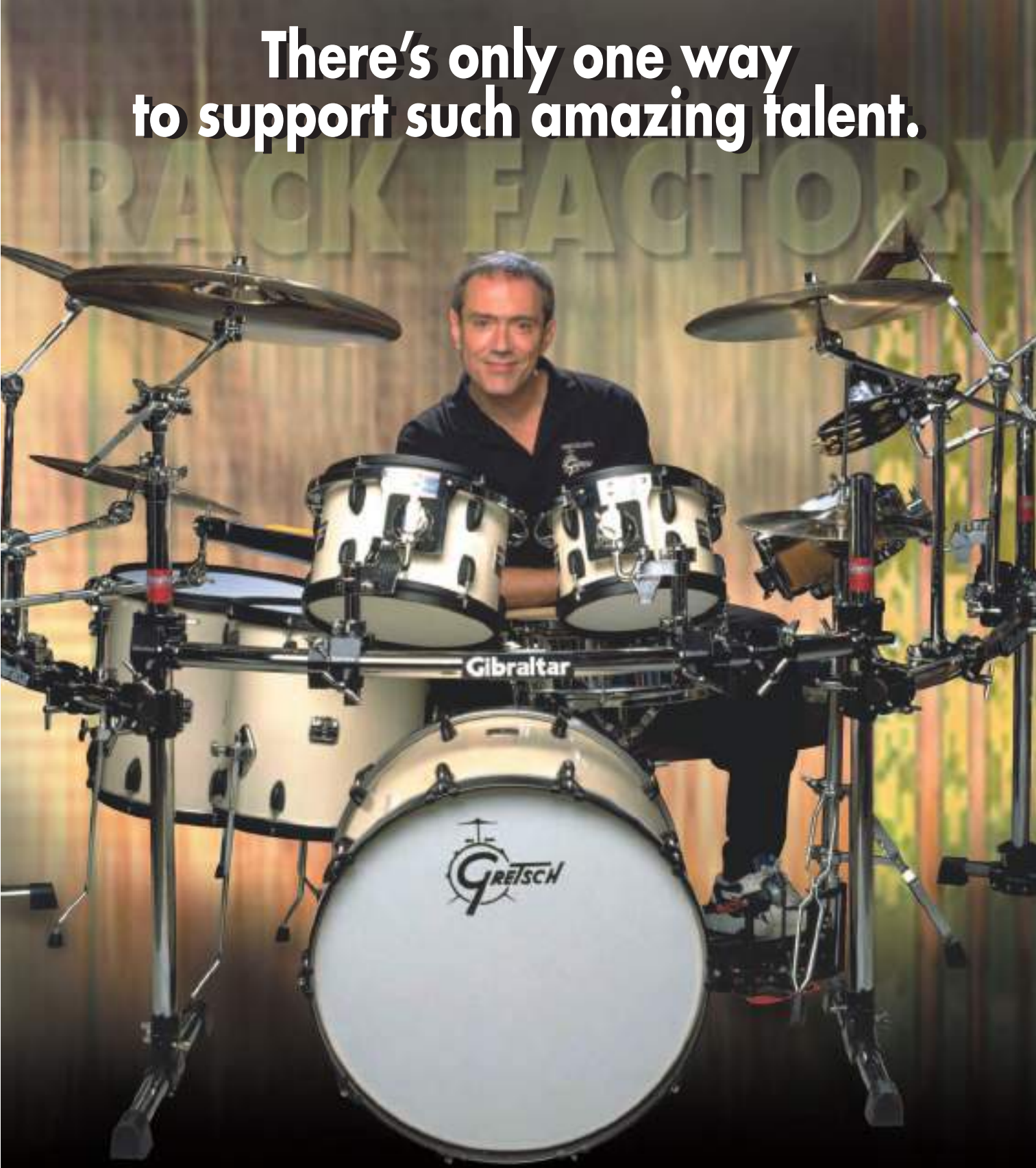

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drum shields, because they prevent "bleed" into onstage mic's. Other musicians also tend to like the fact that the "live" drum sound doesn't get too loud on stage.

In environments where drum volume is a problem generally (like small clubs, churches, or school auditoriums), a drum shield can allow the drummer to play more comfortably (at a normal playing volume) without having too much of that drum sound reach the audience.

The cons are:

1. A drum shield can be expensive to purchase.
2. If you move around a lot, a shield can be awkward to transport.
3. The drums will sound *louder* than usual to *you*, behind the shield. This will take some getting used to, and may require the use of hearing protection (if you don't already use it).
4. The drums may sound *softer* than usual to other musicians on stage. They may or may not like this, but in any case it will create a different balance from what the band is accustomed to hearing. Again, this will take some getting used to.

Vintage Ludwigs?

Q Around 1972 I bought a five-piece Ludwig drumset finished in what the company called White Cortex. It came with a 24" bass drum, a 16x18 floor tom, and 13" and 14" mounted toms. I think it was called the "Rock And Roll" outfit. The drums had reinforcement rings, and the interiors of the shells were natural, rather than sprayed with white paint or the later grey speckled finish that Rogers used to use on their drums. Could you give me a little history on the kit, including the type of woods used to make it?

George Castellano
via Internet

A Ludwig marketing manager Jim Catalano replies, "Thanks for your inquiry. In the early '70s, cortex finishes were very common. Cortex is nothing more than a very durable plastic finish that is also used on countertops in kitchens. Ludwig still uses cortex finishes today.

"Drums from the early '70s were made from maple, with poplar inner plys in the shell. However, if the wood inside your drums is dark in color, then the shells may have been mahogany. In any event, your kit must have been made in one of the last years that reinforcement hoops were installed. As shell design kept improving at Ludwig, there was no need for these hoops. I suggest you contact any of the following vintage drum experts for more information: Rebeats Vintage Drums, www.rebeats.com; Not So Modern Drummer, www.notsomoderndrummer.com; Vintage Drum Center, www.vintagedrum.com; A Drummer's Tradition, www.adrummerstradition.com/museum.htm; Atlanta Vintage Drums, www.atlantavintagedrums.com.

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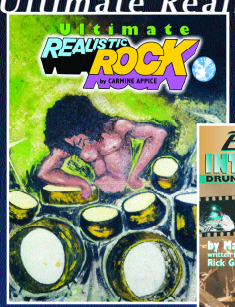

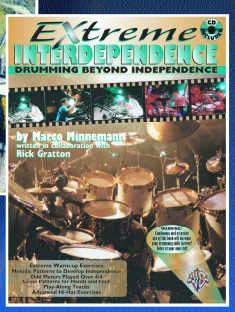

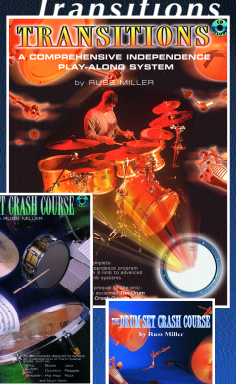

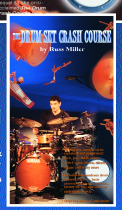

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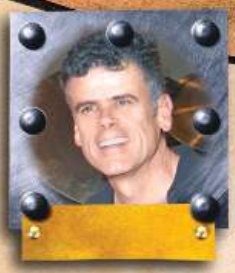
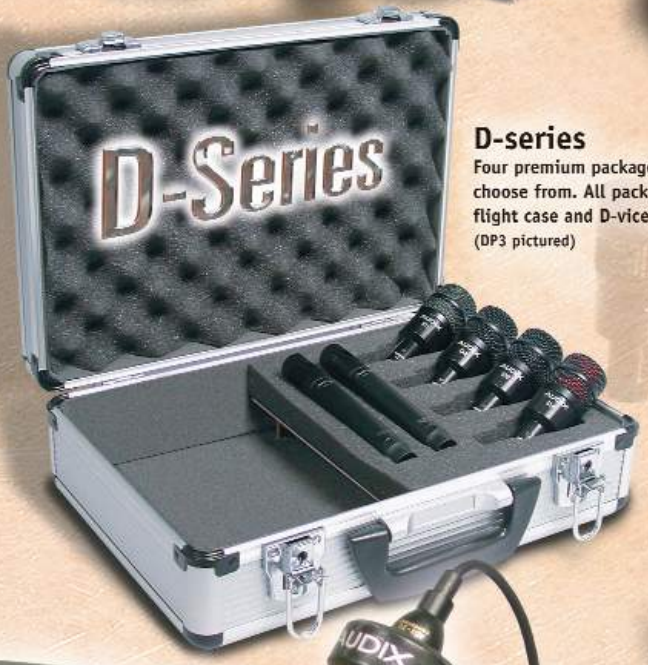


The Ultimate Drum Mics



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Hoobastank's

Chris Hesse

ROCKING OUT

"I learned to play drums by putting on headphones and playing to Rush's *Fly By Night* until I knew every song by heart. Neil Peart was my first major influence." So says Chris Hesse, drummer for Southern California hard rockers Hoobastank.

Describing his own style as that of a "straight-ahead rock drummer," Hesse elaborates that his contemporary influences include Dave Grohl and Foo Fighters' other drummer, Taylor Hawkins. Of Hawkins, Chris enthuses, "He has incredible chops, but he also lays down the fattest rock I've ever heard. He totally rocks out!" Hesse knows something about rocking out: It's his urgent, pounding cadence on songs like "Pieces" and the MTV hit "Crawling In The Dark" (from the band's self-titled debut) that totally drives Hoobastank's heavy rock grooves.

Though drums are his primary passion, Hesse also plays piano and guitar and considers himself to be a *musician* first and a drummer second, especially when it comes to doing what's best for the song. "You can always tell a drummer who plays another musical instrument from one who only plays the drums," he offers. "I think a lot of drummers separate themselves from the band and are just on their own as far as how the music goes. They don't accent the music or realize that the drums can be a musical instrument. As for me, I don't try to do anything too amazing

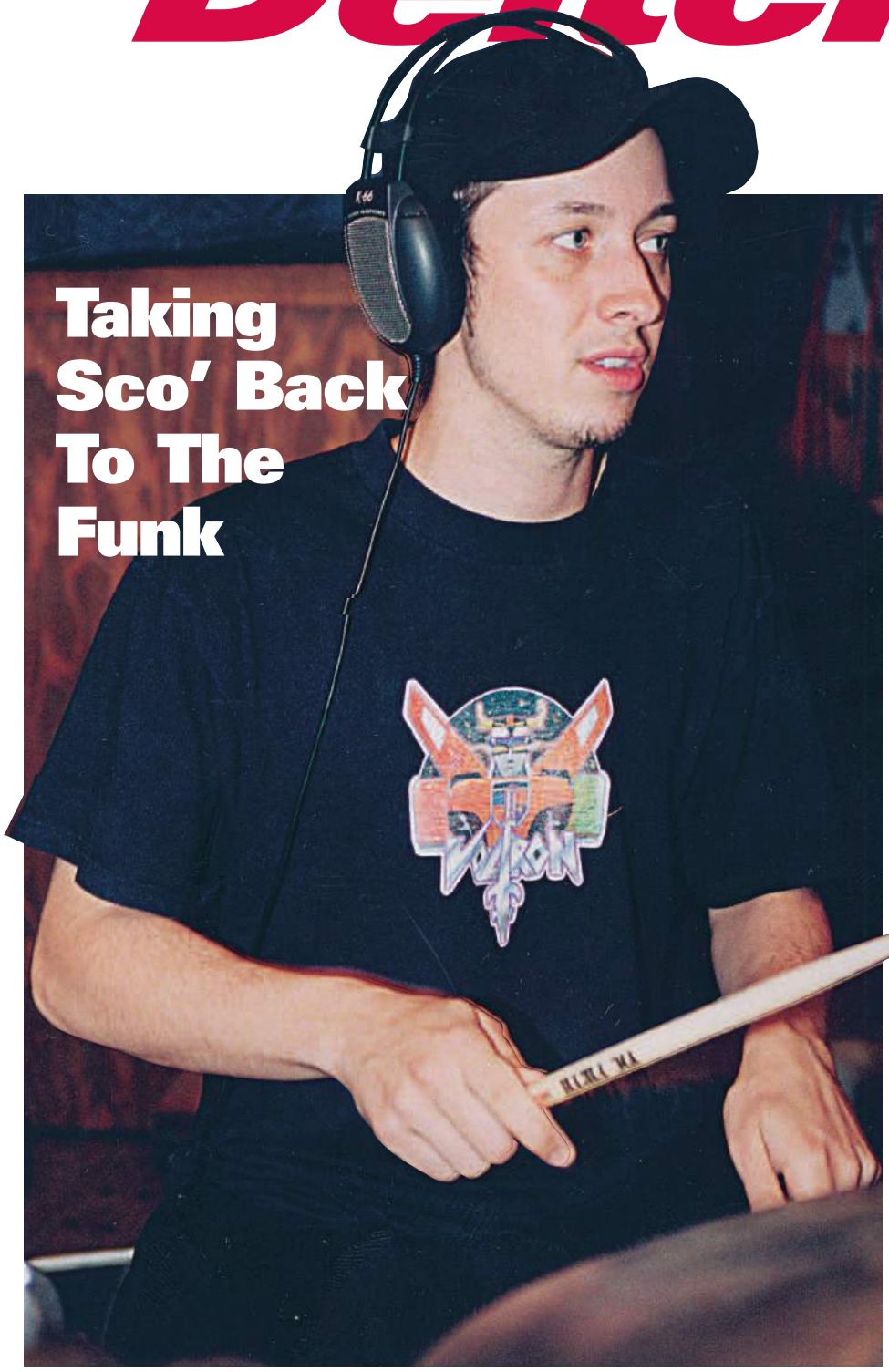
chops-wise. I just try to make the drums sound like they fit with the music, like keeping the bass drum in line with the bass guitar."

Chris plays a Yamaha Maple Custom kit, but he also experimented with some electronic touches in the studio. What sounds like a cross-stick pattern, or the hand percussion on the ballad "Let You Know," was actually created using Roland V-Drums. "I bought a V-Drum set a few years ago," Hesse says. "There are some amazing-sounding percussion samples on there, including some tabla effects that we used. In fact, anything that sounds like hand percussion on the record is straight from the Roland sampler. It sounded cool," he laughs, "so we used it."

Gail Worley

Adam Deitch

Taking Sco' Back To The Funk



This time around, legendary guitarist John Scofield wasn't looking for a jam-band drummer. With Adam Deitch, he went for the funk. The New York native handles all acoustic and electronic drumming on Scofield's latest album, *Überjam*. The result is sort of hip-hop-meets-Dennis-Chambers.

The Scofield job comes with a heavy heritage. Aside from Chambers, we're talking Adam Nussbaum, Bill Stewart, Idris Muhammad, and Ben Perowsky. But then Deitch has some history going himself: His father and mother were *both* drummers, while his uncle played in The Paul Whiteman Orchestra.

In 1994 Adam enrolled in Berklee. He began gigging down the street at Wally's Café, where he built a rep for grooving. One day, the call came to join The Average White Band. What drew them to Deitch? "Just pocket to the end, I guess," Adam says. "Their original drummer was Robbie McIntosh, followed by Steve Ferrone. I guess my style was close to theirs but a little more hip-hop."

A couple of years later, Eric Krasno and Soulive provided a chance opportunity for Deitch to share the stage with Scofield. A month later, Sco' offered Adam the gig.

"After listening to *Bump* and *A Go Go*, I realized that I'm more of a Steve Jordan/Dennis Chambers/Steve Gadd fan, as opposed to a jam-band-type drummer. When I was growing up I practiced for hours to the stuff that Sco' did with Dennis." On *Überjam*, we're also hearing Deantoni Parks' influence, who Adam calls "The Godfather of New York drum 'n' bass." Explains Adam, "He makes his kit sound like it's got an Echoplex hooked up to it, just by the way he plays it."

Although Deitch cut *Überjam* with a Yamaha Birch Absolute kit, a Tama Stewart Copeland snare, and various auxiliary snares, he's currently using a set of see-through Fibes. With either kit, a Zildjian Breakbeat ride is mandatory.

According to Deitch, he can't noodle around when playing with Scofield. "It's about finding the groove right away and sitting on it as hard as possible," Adam insists. "Maybe Scofield sees me as a Dennis without the chops!"

T. Bruce Wittet

Dave Allen

Everywhere With Michelle Branch

Flip around MTV or VH1 and you're likely to catch Dave Allen in one of Michelle Branch's hit videos. Dave is part of Michelle's touring band, and they're currently on a world tour. "We've been *so* busy promoting *The Spirit Room*," Dave enthuses. "It's been great. And I just heard that the record is number-1 in Australia!" That's music to Dave's ears, because that's his home country. "I left Australia seven years ago and moved to New York City," he says. "But the climate was too much of an adjustment, so I moved to LA."

With his friendly personality and fine-tuned drum chops, it didn't take very long for Dave to make friends. "When I first came to Los Angeles," he says, "I hooked up with a couple of people at Musician's Institute. Shortly after that I landed a gig with Jeff Berlin. It was through Jeff that I started teaching at M.I. I taught an electronics class that covered how to play with loops. It was a fun class, and it was always packed."

When the Los Angeles Music Academy opened up, some of the M.I. staff, including Allen, moved there. "I taught a bass and drum clinic at L.A.M.A.," he says. "All of these different bass players, people like Jimmy Haslip and Neil Stubenhaus, would come to do their master class, and I would be the drummer. It was very much about playing, and that's what I loved about it."

Hard work and perseverance has surely paid off for Dave. Besides performing with Branch, he and his fellow bandmates have their own project called TV Nation, which Dave describes as a pop/rock band with a lot of soul. "Michelle has been kind enough to let us open up for her on occasion," Dave says. "It's just another way for me to be creative."

Billy Amendola

Tony Allen

AFROBEAT KING

Providing the rhythms for African music icon Fela Anikulapo-Kuti has had a double-edged effect on Nigerian drummer Tony Allen's reputation. His work is ubiquitous, but his name recognition is negligible. Allen played with Fela's Afrika 70 orchestra for fifteen years, but Fela is now celebrated as the sole inventor of Afrobeat. Afrobeat is a fusion of traditional West African percussion with late '60s/early '70s soul and funk. Allen's rhythmic legacy is preserved on more than three dozen Fela records, including landmark classics *Shakara, Gentleman, Confusion, Zombie,* and *Roforofo Fight.*

While Afrobeat has been rediscovered since Fela's death in 1997, Tony Allen is just now being recognized. Because of the music's rhythmic identity—characterized by polyrhythmic interaction of shekere, sticks, conga players, and the trap drummer—Tony Allen can claim a lion's share of credit for Afrobeat's origin and development.

Allen notes drummers Elvin Jones and Art Blakey as influential, but his unique cultural connection to Yoruba percussionists like apala legend Haruna Ishola offers the most insight into his West African roots.

Tony recorded three essential albums under his own name with Afrika 70 before he and the core musicians left Fela in 1978. These essential albums (*Jealously, Progress*, and *No Accommodation For Lagos*) plus *No Discrimination* have been reissued on two CDs by Strut (UK) in recent years.

Tony Allen's departure from what he refers to as the "big band" sound of Afrika 70 seems permanent, and his interest in the house-meets-Afro-breakbeat approach of younger turntable-minded producers now draws his focus. Allen's progressive comeback album, *Black Voices*, was released by Comet (France) in 1998. His Afrobeat signature, a snare and bass call and response of 16th-note pairs, is fully showcased throughout the album by Doctor L's drum-heavy mix.

Allen's most recent releases are the *Allenko Brotherhood Ensemble* (Shanachie) and *Psycho On Da Bus* (Comet). As a session player, he is featured on Jamaican guitarist Ernest Ranglin's *Modern Answers To Old Problems* (TelArc) and Soul Ascendants' *Variations* (NuPhonic).

Whatever the new direction, Allen's understandable goal is "to make sure this Afrobeat spreads—like what reggae has done, like what funk has done, what jazz has done. Now is the time for this music."

Carter Van Pelt

Forrest Robinson

Groovin' For India

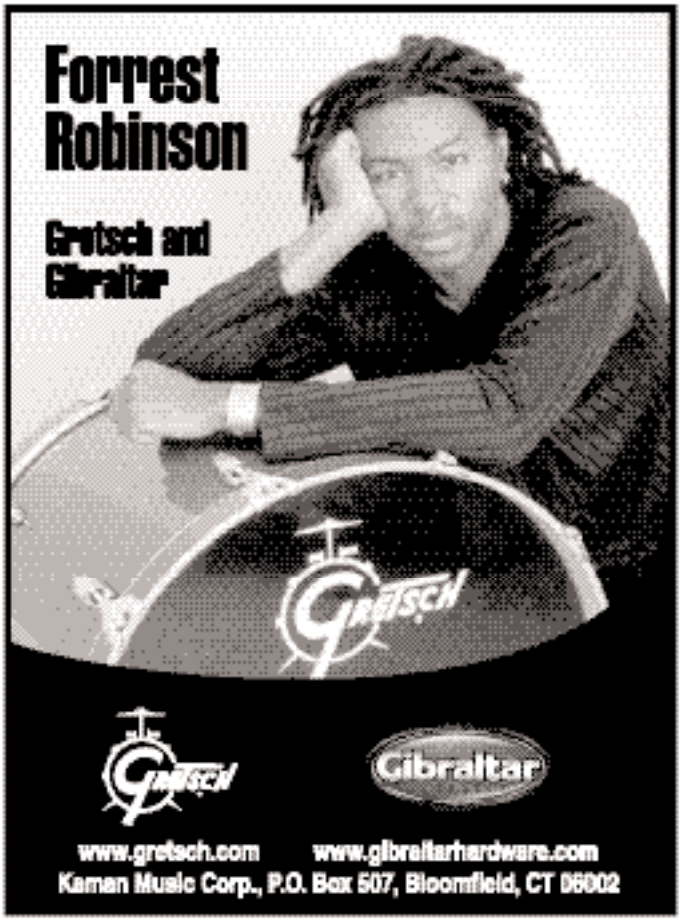
Atlanta-based drummer Forrest Robinson has been living a dream over the past several months as the touring drummer for soul vocal sensation India Arie. Arie was nominated for five Grammy awards this year and opened for Grammy-winning Sade on her sold-out *Lovers Rock* US tour last year. Arie also headlined the MTV2 *Sisters For Hip-Hop And Soul* tour. Her debut album, *Acoustic Soul*, has already gone platinum.

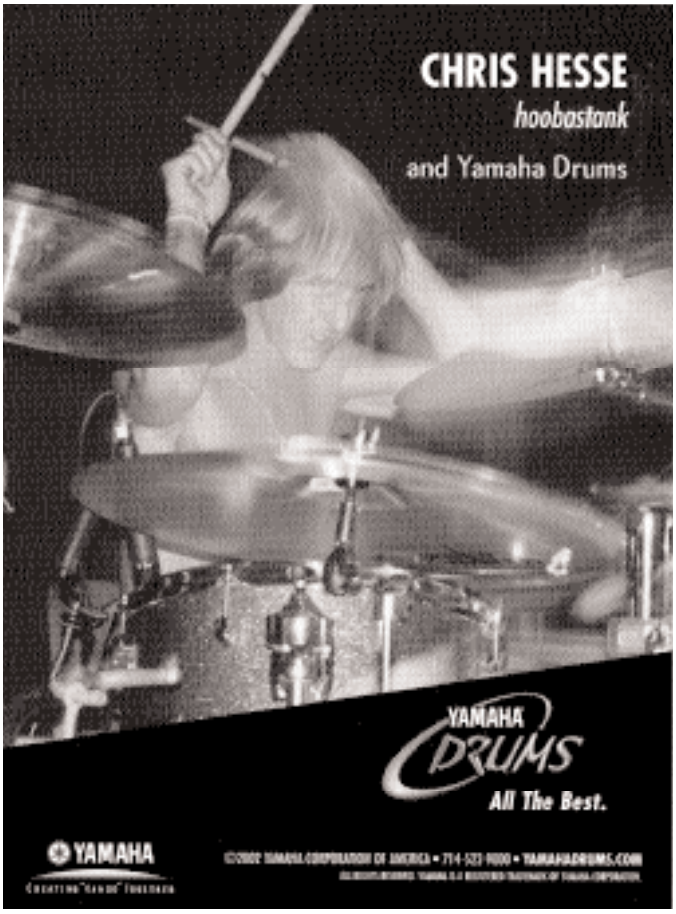
Over the past few months Robinson has been on a whirlwind touring schedule with Arie, including TV appearances on *The View*, Rosie O'Donnell, Carson Daly, 2002 Salt Lake City Winter Games, Jay Leno, David Letterman, *Saturday Night Live*, and the 2002 Grammy Awards. "It's been such a blessing working with India," Robinson says. "She called me for the gig and said, 'I want you to do what you do.'"

On tour, what Robinson does is play what he feels best fits the music. "Sometimes I have to play along with some sequences," he says, "but most of the time I actually get to open up, and at times even get intense. Then there are times when things get mellow and I'll treat my kit like I'm playing percussion. I'll turn the snares off and play with my hands."

Robinson first met Arie when he moved to Atlanta in 1994. She was playing the same local circuit as Robinson's groups JIVA (acid jazz) and Tria Di Luna (drum 'n' bass). When Robinson was first approached by Arie's management, he declined the gig because he was in the process of developing a new artist, Heather Mitchell, for producer Darrell Simmons (TLC, Toni Braxton). "Arie's management called me back a few days later and asked me when the showcase for Heather was going to be over," Robinson recalls. "Luckily for me things worked out."

Mike Haid





Stacy Kerber

Motoring The Moto-Litas

"'Not Pretty Today' is one of our newer songs," says Stacy Kerber of The Moto-Litas. "We learned it just before we went into the studio, and arrangement-wise, it's perfect. I like the opening, which I played on the ride cymbal. It's sweet and pretty. And then we go balls-to-the-wall when I go to the floor tom."

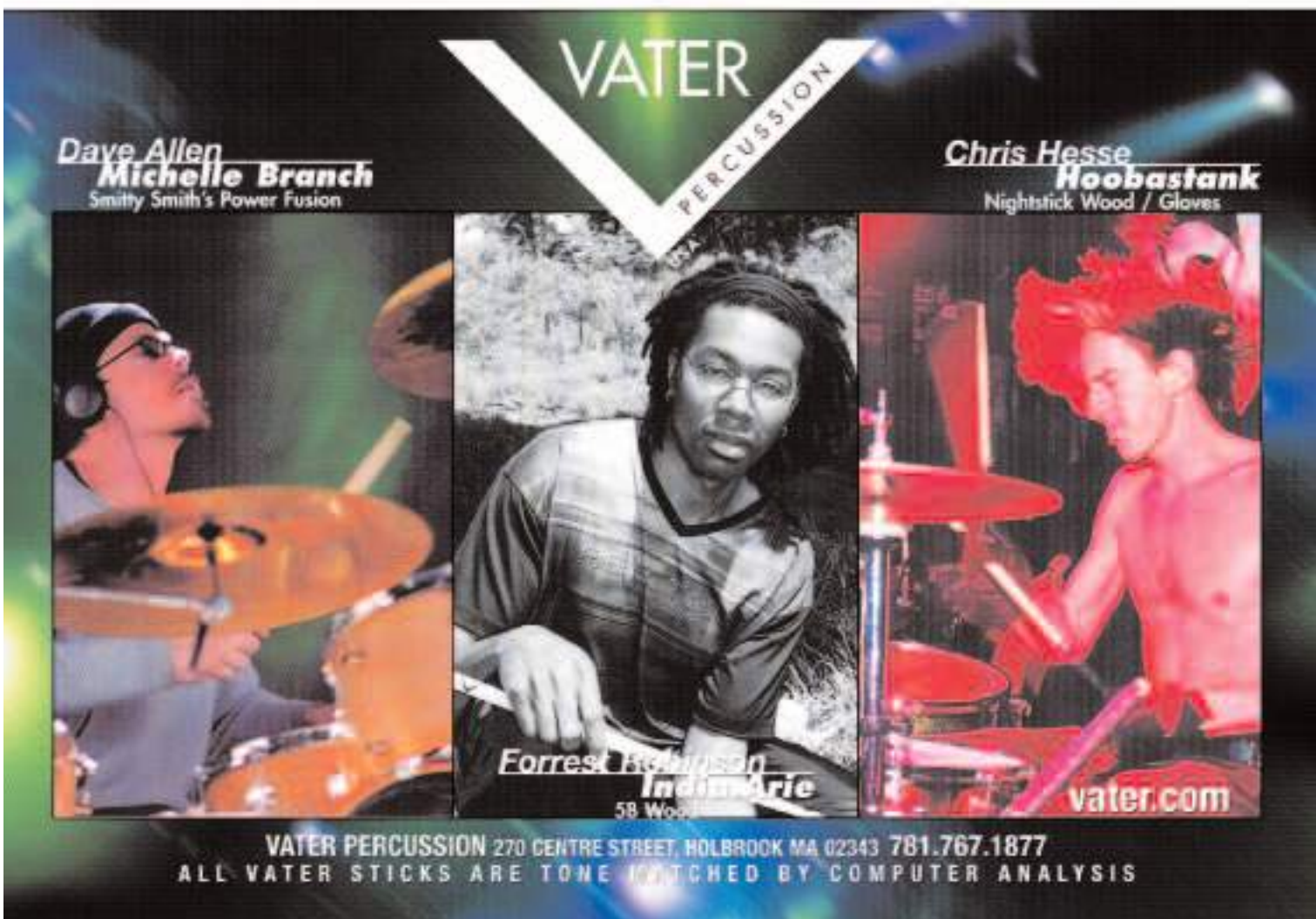
Kerber describes The Moto-Litas' sound as "a little edgy and a little poppy," adding that the band started out playing instrumental surf. Though Kerber and her bandmates originally came together on a bit of a fluke and not with any serious musical aspirations, their endeavor got more focused after Amy Ray of The Indigo Girls heard a few of their tunes. Ray immediately signed them to her hip and well-regarded Daemon Records. Then Kerber and her bandmates headed to the studio and began recording the songs that would become *For The Greater Good*.

The studio experience, specifically time spent with producer Jeff Bakos, provided a series of valuable lessons for Kerber. "The song 'Your Love (Ain't The Same)'—well, I had all these fills and it was very complex. I prided myself on that," Kerber says. "But then Jeff said, 'Leave Neil Peart at home. I don't want him in my studio.'"

So Kerber simplified her playing. Bakos was happy and so was Kerber. Although she says she has simplified, Kerber may be understating her impact behind the kit. While she has trimmed down the fills, Stacy gets plenty of mileage out of her skilled left foot, giving the song added texture as she switches between a closed and slushy hi-hat.

While many drummers give lip service to "serving the song," Kerber approaches her playing open to feedback and clear that her parts should complement the other elements of the song. "I like 'Cheated' a lot," she says of the album's opening song. "I'm playing mostly on the floor tom, which is very different from how I used to play it. That was Jeff's idea, and I love the sound. It gives it more of a steady beat, and there's more separation between that and the guitar. I love the floor tom. It's so full."

Harriet L. Schwartz



The best artists
ONLY
PLAY
the finest sticks.

Photo: Jay Beauvais/Pelon Productions

BRAD BOOKER
GRAVITY KILLS
American Hickory, TX747, Wood-tip

RAY BLANCO
HOME TOWN HERO
American Hickory, TXR747 "Natural", Wood-tip

MIKE DILLON
FLYING FROG BRIGADE
& KARL DENSON
American Hickory, TXJ "Jazz", Wood-tip,
PMJ Milt Jackson Mallets, and
PLH Lionel Hampton Vibe Mallets

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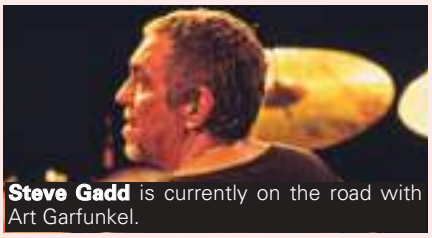
NEWS


Steve Gadd is currently on the road with Art Garfunkel.

Virgil Donati is on the new Planet X release, *Live From Oz*, which was mixed by **Simon Phillips**.

Sean Garden is on Trik-Turner's self-titled RCA debut.

Former Jayhawks drummer **Thad Spencer** scored the music for the feature film, *Monster's Ball*. (Thad's company, Asche & Spencer Music, has also scored commercials for Nintendo, Major League Baseball, Coors Light, Sears, Duracell, and many others.)

Mikkey Dee is on the new Motörhead release, *Hammered*.

Kevin Shepard is on Zoo Story's debut album, *Come Out And Play*.

Aaron Comess has been in the studio with Eric Triton, James Maddix, Deanna Kirk, Texas Slim, and Seth Feinberg. And for you Spin Doctors fans, the band's original lineup is back together and has been playing a few dates.

Eddie Bayers has recently been recording with Daryl Worley, Billy Currington, David Nail, Jenai And The Junction, Lisa Angelle, and Chelsea Tennison.

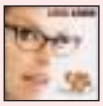
Josh Walters is in the studio with The Juliana Theory.

Chad Szeliga is on tour with Switched Gear.

PJ McMullan is on 3rd Strike's debut CD, *Lost Angel*.

Russ Lawton is currently on tour with former Phish frontman Trey Anastasio. Russ is also on Anastasio's latest solo disc.

Jose Pasillas is on tour with Incubus.


Matt Chamberlain, **Ronny Crawford**, **Abe Laboriel Jr.**, and **Joe Travers** are on Lisa Loeb's new CD, *Cake & Pie*.

Gregory Grainger and his brother Gary have a new CD, *Phase II*.

David Silveria is on the new release by KORN, *Untouchables*.

DRUM DATES

This month's important events in drumming history

Philly Joe Jones was born on July 15, 1923.

Alan Dawson was born on July 14, 1929.

Eric Carr was born on July 12, 1950.

In July of 1972, **Bill Bruford** quits Yes to join Robert Fripp in a new King Crimson lineup.

On July 5, 1980, KISS introduces their new drummer, **Eric Carr**, at a concert at the Paladium in New York City.

The Police, with **Stewart Copeland** on drums, enter the charts at number-1 with *Synchronicity*, the week of July 23, 1983. It stays there for seventeen weeks, only missing one week (September 10, 1983) when Michael Jackson's *Thriller* (with **Ndugu Chancler** and **Jeff Porcaro)** knocks it out.

On July 20, 1985, Sting's solo debut, *The Dream Of The Blue Turtles*, (with **Omar Hakim**) enters the charts. It features the hits "If You Love Somebody Set Them Free" and "Fortress Around Your Heart."

Happy Birthday!

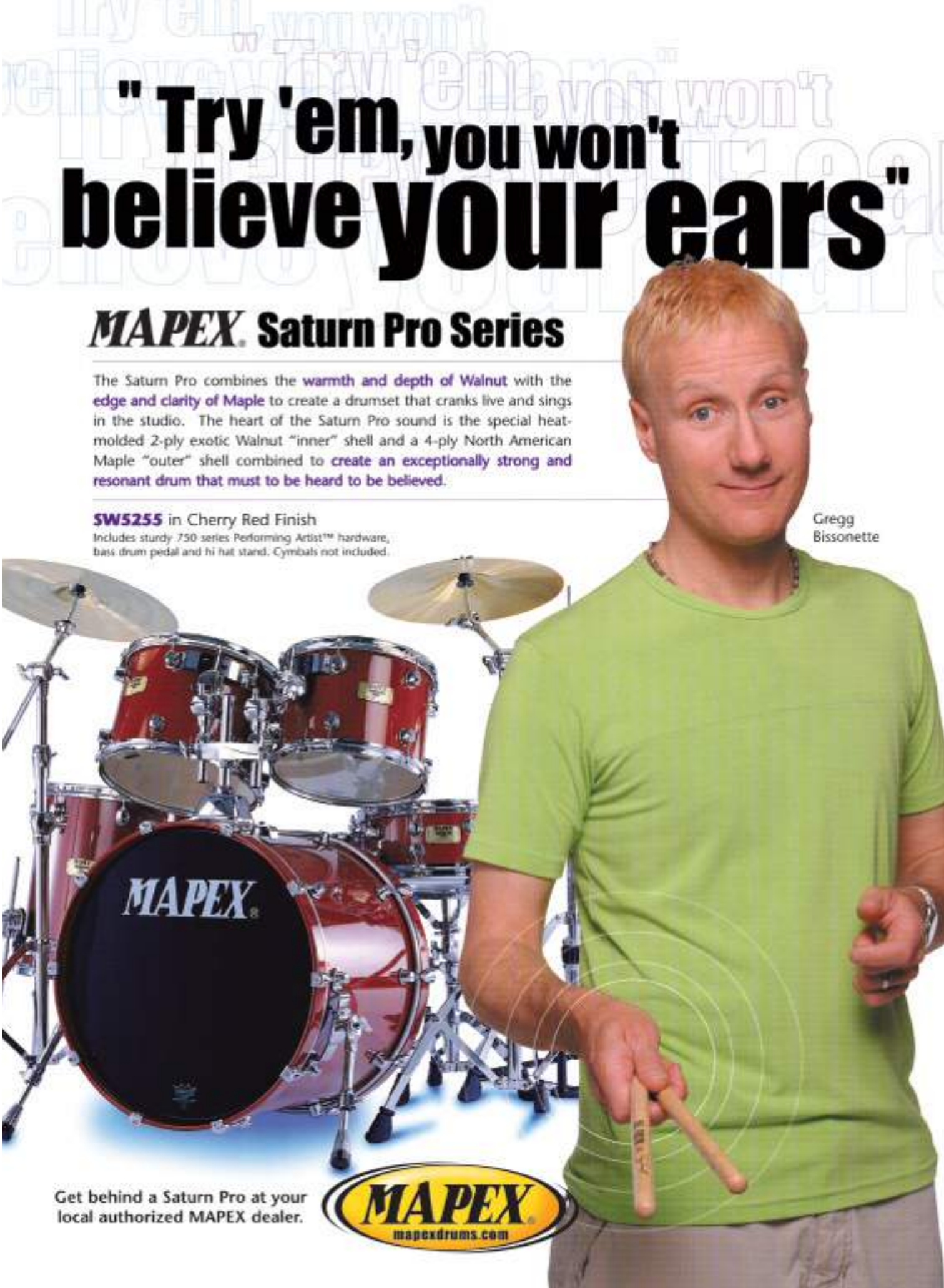
Ringo Starr (July 7, 1940)
Butch Miles (July 4, 1944)
Dino Danelli (July 23, 1945)
Mitch Mitchell (July 9, 1947)
Don Henley (July 22, 1947)
Michael Shrieve (July 6, 1949)
Roger Taylor (Queen) (July 26, 1949)
Simon Kirke (July 28, 1949)
Andy Newmark (July 14, 1950)
Tris Imboden (July 27, 1951)
Stewart Copeland (July 16, 1952)
Chet McCracken (July 17, 1952)
Marky Ramone (July 15, 1956)
Paul Geary (July 24, 1961)
Evelyn Glennie (July 19, 1965)
Jason Bonham (July 15, 1966)
Chad Gracey (July 23, 1971)

"Try 'em, you won't believe your ears"

MAPEX. Saturn Pro Series

The Saturn Pro combines the **warmth and depth of Walnut** with the **edge and clarity of Maple** to create a drumset that cranks live and sings in the studio. The heart of the Saturn Pro sound is the special heat-molded 2-ply exotic Walnut "inner" shell and a 4-ply North American Maple "outer" shell combined to **create an exceptionally strong and resonant drum that must to be heard to be believed.**

SW5255 in Cherry Red Finish
Includes sturdy 750 series Performing Artist™ hardware, bass drum pedal and hi hat stand. Cymbals not included.



Gregg Bissonette

Get behind a Saturn Pro at your local authorized MAPEX dealer.

MAPEX
mapexdrums.com

Mighty Drums From Little Acorns Grow

Yamaha Oak Custom Drumkit

In their apparently never-ending exploration of drum materials, Yamaha has turned to 100% oak—a material known for its brilliant grain, exceptional strength, and durability. The result is Yamaha's new Oak Custom kit, said to offer "rich appearance and exceptional sonic characteristics in a mid-priced, professional-quality drumset." A five-piece set with hardware will list for under $3,000.

According to Yamaha, the Oak Custom kit "produces a distinctive, bright, and remarkably loud yet harmonically rich sound that's ideal for any live performance application. Oak not only has a crisp attack but also has a full-bodied sound that can cut through, even if microphones are not used."

Features include 7-ply, 7.7-mm bass drums and 6-ply, 6-mm toms and snares, with dimensions between traditional jazz and power sizes for improved sound projection. The 17"-deep bass drums are available in diameters of 20", 22", and 24" (with PowerStroke 3–type heads) or 18" (with coated Ambassador heads). Floor toms are available in 13", 14", 15", 16", and 18" diameters. Toms include Yamaha's YESS suspension mounting system. Newly designed split lug casings mount with a single bolt, allowing the drums to resonate freely.

Kits are available in Sedona Red, Badlands Brown, Ozark Black, and Natural matte finishes and York Honey Amber, Blue Ridge Blue, and Bryce Canyon Brown gloss finishes designed to enhance the look of the oak's grain. A five-piece kit will list for under $3,000.

☎ (714) 522-9011, www.yamahadrums.com.

Play What The Stars Play...Really

Sabian Sonically Matched Artist Performance Sets And HHX Effects Pack

It's one thing to play the *model* of cymbal that your favorite drummer plays. It's another to know that your cymbal was selected by the same individual who selected that artist's personal cymbal.

Sabian's new limited-edition series of major-artist cymbal sets is part of its Sonically Matched Performance Sets program. Each set contains the "foundation triangle"—ride, crash, and hi-hats—of a popular drummer. Setups include those of Vinnie Paul (Pantera), Mike Portnoy (Dream Theater), Chad Smith (Red Hot Chili Peppers), and Harvey Mason (Fourplay). Each drummer's complete cymbal setup is indicated with a diagram and model listing on a collectable luggage-style tag attached to the free hard-shell case that now comes with every Performance Set. This tag is designed to serve as a guide for what to add to complete the setup.

Artist Performance Sets include Vinnie Paul's 14" AA Rock Hats, 18" Hand Hammered Rock crash, and 22" Hand Hammered Power-Bell ride; Chad Smith's 14" AA Fusion Hats, 18½" Signature Chad Smith Explosion crash, and 21" AA Rock ride; Mike Portnoy's 14" AAX Stage Hats, 16" HHXtreme crash, and 22" Hand Hammered Rock ride; and Harvey Mason's 14" Hand Hammered EQ Hats, 16" Hand Hammered Dark crash, and 20" Hand Hammered Rock ride. Each of these sets is "Sonically Matched" in the Sabian vault by the same specialists who select cymbals for the featured artists. Prices range from $792 to $1,012.

And speaking of pre-packs, Sabian also offers the HHX Effects Pack. Containing a 10" splash and an 18" Chinese model, this Sonically Matched pre-pack was introduced as an add-on for the HHX Performance Set (14" hats, 16" crash, and 20" ride), but can be added to any cymbal setup. List price is $450.

(506) 272-2019, www.sabian.com.

Get Off On A Good Foot

Sonor Giant Step Pedals

Sonor claims that their Giant Step Pedal series offers state-of-the-art features that no other pedal can provide, in order to meet the expectations of each individual drummer. The two models currently available are the Twin Effect and the Giant Step Single.

The Twin Effect pedal has two independently working mechanisms, allowing the drummer to play double pedal–style beats with a single foot. Many new features have been engineered into the pedal's design, including a newly developed Splitboard, which uses four high-speed roller bearings integrated into a crossbeam to split the board and create the double action. Also new is the Smart Connect System, which provides quick and easy attachment to and from the Docking Station (a mount designed to attach to and remain on the bass drum hoop). A Silent Strap Drive utilizing a heavy-duty plastic strap with a steel insert is standard; optional Silent Chain Drives are also available. The Giant Step Bag is included with the purchase of each pedal, at a list price of $625.

The Giant Step Single Pedal is equipped with all the same features as the Twin Effect, except for the Splitboard. The Single Pedal also comes with a Giant Step Bag, at $345.

(804) 515-1900, www.hohnerusa.com.

Better Than A Cake
GMS 15th Anniversary Snare Drums

GMS Drums is celebrating their fifteenth anniversary with a special limited-edition snare drum model. The 15th Anniversary drum features shells of highly polished, hand-hammered copper with solid reinforcement rings. This construction, along with GMS's Grand Master Series lugs, is said to give these drums "a unique, exquisitely live and sensitive voice, with miles of headroom and plenty of bite."

The drums are available in 5x14 and 6½x14 sizes ($1,750) for drumset; a 6½x14 model ($1,850) is designed for orchestral use. All models are fitted with die-cast hoops, a special 15th Anniversary badge, and Puresound snares, and each drum will be hand-signed and dated by company founders Rob Mazzella and Tony Gallino. GMS will take orders on these drums only during 2002.

☎ (631) 293-4235, www.gmsdrums.com.

Pack Up And Move Out!
SKB RotoX Drum Cases And Cymbal

RotoX Drum Cases from SKB are rotationally molded of high-density polyethylene. Their D-shaped design includes molded-in feet for upright positioning. A deep rib pattern offers secure stacking capabilities. The cases come with fabric-lined foam inserts for optimum drum protection. They also feature heavy-duty web straps, sure-grip handles, and high-tension release buckles. Locking swivel casters are available for the bass drum case. Prices range from $77 to $299.

SKB's ATA-rated Cymbal Vault is fitted with a welded center post that will hold seven or more cymbals, allowing the cymbals to travel without pressure on their edges. The Vault comes with four cymbal pads and a storage pocket, and lists for $124.95.

☎ (800) 410-2024, www.skbcases.com.

Mini Size, Maxi Sound
Audix MICRO-D Microphone

If you're looking for an ultra-compact drum mic', the Audix MICRO-D might be just the ticket. It's a miniature pre-polarized condenser mic' that Audix says works well for drums, percussion, and cymbals. It's available with three different specialized clips and two different capsules to meet a multitude of miking needs.

Housed in a protective aluminum ring and isolated by means of a rubber shock-mount system, the stock version of the MICRO-D has a hypercardioid pick-up pattern and is capable of handling sound pressure levels of 140 dB. Also included is the D-vice spring tension gooseneck clamping system for mounting to the rims of most drums. Optional accessories include the D-clamp tension clip for percussion instruments, as well as the D-flex clip for drums, percussion tables, and cymbal stands. Also supplied is an adapter that allows the MICRO-D to be used with normal mic' stands and booms. Suggested retail price is $259.

☎ (800) 966-8261, www.audixusa.com.

Thai One On

New Regal Tip Thai Stick Models

Based on the success of the original Thai Stick, Regal Tip has expanded the line to include a larger version called the Fatty Thai, a flared version called the Fan Thai, and a signature version designed in conjunction with Barenaked Ladies drummer Tyler Stewart, called the Ty Foon. Due to its slightly different design, Tyler's stick offers maximum adjustment from a tighter to looser sound.

Unlike other bundled sticks on the market, Regal Tip's wooden percussion sticks are bound together from the inside to increase their strength and durability. Thai Sticks are useful for special effects, or in any situation where a drumstick is too loud and a brush is too soft. All models list for $22.95.

Y **(716) 285-3546,**
www.regaltip.com.

Sound Reinforcement On A Budget

Shure Performance Gear Microphones

Shure calls its new Performance Gear microphone series "extremely affordable," which is good news for drummers who need sound reinforcement but don't have major-tour budgets. Performance Gear microphones come packaged with cables and mounting accessories to provide plug-and-play simplicity, as well as rugged reliability for onstage performance. Besides individual models, the Performance Gear line includes two drum-mic' kits, both of which come in their own carrying cases.

The highly sensitive PG81 ($245) is a condenser mic' offering a flat response curve said to be excellent for drumkit overhead use. The PG52 ($245) and PG56 ($143.50) are two dynamic drum mic's built with integral swivel mounts. The PG52 is tuned to capture the low-end punch of kick drums, while the compact PG56 is optimized for close-miking applications such as snare drums and rack/floor toms.

The PGDMK4 ($521) and PGDMK6 ($928) Performance Gear drum-mic' kits contain selections of four and six microphones, respectively. Both kits include A50D drum mounts, cables, and a lightweight, durable carrying case.

Y **(847) 866-2200,** **www.shure.com.**

Zildjian Drumsticks

New Zildjian Artist Series Drumsticks

Zildjian Drumsticks has expanded their Artist Series line with three new models. The **Travis Barker** model combines long length for reach and strong throw, as well as a moderate taper and beefy neck and shoulder. The hickory stick is 16 3/8" long and .595" in diameter, with a full-sized round wood tip for full cymbal and drum tones. It also features a highly visible red, white, and blue graphic treatment. It lists for $14 per pair.

The **Mike Mangini** model utilizes a phenolic resin-enhanced and laminated birch material that is extremely consistent in weight, and yields consistently straight sticks. The higher-than-normal weight is said to produce excellent durability and projection. The stick measures 16 1/2" long and .585" in diameter and features Mike's "Superhero" typeface in black. It's priced at $15 per pair.

The **Greg Hutchinson** model features a long taper and an elongated oval wood tip for increased rebound and controlled attack. The oval tip is said to produce a warm, dark tone on ride cymbals, while the long taper and longer-than-usual overall length "provide a great-feeling throw to the stick." The hickory stick is 16 1/8" long and .580" in diameter and features Greg's unique HUTCH logo in Purple. List price is $14 per pair.

Y **(781) 871-2200,** **www.zildjian.com.**

Three Cheers For The Red, White, And Blue

Gretsch 75th Anniversary Gretsch-American Drum Series

In 1927, the Fred Gretsch Manufacturing Company introduced the original Gretsch-American drums. Seventy-five years later, the Gretsch Drum Company is offering a new Gretsch-American drum series with three special patriotic finishes.

The 5½x14, 10-lug Harvey Mason Broadkaster Grand Old Flag model ($630) features a quilt-like patchwork of patriotic symbols contrasted with blue metal hardware. The 5x14, 8-lug Vinnie Colaiuta Custom God Bless America model ($847) features the words "God Bless America" across the center of each drumshell, along with graphics including exploding fireworks and a flag montage.

The special Mason and Colaiuta models will only be manufactured in 2002. No two drums will be exactly alike, since the one-of-a-kind, non-repeating pattern will be applied differently to each drum. For each model sold, Gretsch will make a donation to the New York City Relief Fund for victims of the 9/11 tragedy.

The third drum in the series, the 5½x14, 10-lug Custom Stars And Stripes model, ($907.50) features a bold US flag pattern. Gretsch drums are distributed by Kaman Music.

Y **(860) 509-8888,** **www.kamanmusic.com.**

A Latin Smorgasbord

LP Bronze Tito Puente Tribute Timbales, Salsa Rawhide Maracas, And Professional Merengue Güira

Among the latest percussive creations from the folks at Latin Percussion, Inc. are Bronze Tito Puente Tribute timbales. They feature shells made of phosphor bronze that are thicker than previous models. The bronze alloy is said to offer strength while adding a warm yet biting tone. Prices range from $675 to $795.

Rawhide maracas have a tendency to sound brighter than heavier wood maracas. LP says that their new Professional Salsa Rawhide Maraca was developed with input from top artists, resulting in a maraca with "the perfect sized body," encased in a specially selected rawhide. List price is $69.

The steel guira is a characteristic instrument in merengue music. Designed with the help of professional merengue artists, the body of the new LP Professional Merengue Güira ($99) is constructed of durable stainless steel, which LP says will allow it to replicate the same tones even after repeated scraping.

Y **(888) LP-MUSIC,** **www.lpmusic.com.**

Take A Stand

Pearl S-2000 Snare Stand

Pearl's S-2000 snare stand offers adjustability beyond that of traditional stands. Three incrementally indexed, independently adjustable arms allows snares from 10" to 16" to mount quickly and securely, resting on three non-damping rubber J hooks. These specialized Air Suspension Tips allow maximum response and sustain from the drum, even when tilted at extreme angles.

The stand also features infinite tilting and offset mounting so drummers can "snuggle up" nice and close to their favorite snare. Reversible rubber or spiked feet help maintain a firm footing. List price is $169.

Y **(615) 833-4477,** **www.pearldrum.com.**

And What's More

MEDICINE MAN now offers automotive fade finishes on their drums, which the company says are limited only by your imagination. The finish shown here is black to purple to black. Y **(740) 828-9794,** **www.medicineman.cc.**

New contact information for **THE DUALLIST** double-action single pedal is as follows: **Direct telephone (in Scotland): Y (011) 44 1563-555-999. Voice mail and fax (in Los Angeles): (323) 417-4964.**

According to **RHYTHMIC MAGIC**, their Drum-A-Long drumset practice pad with play-along CD can help beginners of all ages learn to play a real drumset. The pad is designed to provide the look and feel of playing a real set, to make practicing fun. The CD and a poster explain basic musical concepts, traditional drum notation, and proper technique. The CD also contains six play-along songs using four basic rhythms. The Drum-A-Long Starter Kit sells for $29.95. Y **(877) 517-3617,** **www.drumalong.com.**

PEARL says their new Mag Vest Tube carrier, designed by marching specialist Randy May, is the lightest carrier on the market. It features magnesium shoulders and a fiberglass belly, and is adjustable from the smallest player to the largest.

Also new from Pearl and May is Stadium Hardware, designed to be used either in the bleachers or on the ground. The bass stand will hold drums 16" to 32". Using the existing FFSA separating snare hinge, snare drums can easily be taken from the carrier to the stand with no extra tools needed. Y **(615) 833-4477,** **www.pearldrum.com.**

A cowbell beater made of cocobolo wood is available from **CAPPELLA DRUMSTICKS**. The hardwood beater is designed to bring out the brightest possible tones from bells. It features a dark natural finish, and is shaped for optimum playing balance and comfort. Y **(609) 448-1153,** **www.cappelladrumsticks.com.**

QWIKSTIX, from Marcat Machining Co., is a drumstick holder designed to allow drummers to place up to four sticks exactly where they want them. Each of the four individual holding tubes can be adjusted forward or backward. The machined-aluminum unit fits on any stand up to 1" in diameter and has a full tilt mechanism. QwikStix is currently available in black, blue, red, and silver, at $49.95–$54.95. Custom engraving is also available. Y **(603) 578-0493,** **www.qwikstix.com.**

A DRUMMER'S HISTORY PAST & PRESENT is a drum-oriented trivia game created by drummer/author John Nokovic. The questions cover drumming facts, personalities, and events from the beginning of the century through the end of the year 2001. The game is available by contacting John through **www.drumtrivia@yahoo.com, or from Drumtrivia, PO box 601, Necedah, WI 54646.**

According to the folks at **ROBLÉS ROADCASE**, the adjustable shoulder strap, braided kit loops, and slick, rip-stop interior of their stick bag will stand up to the most extreme abuse. Every Roblés Roadcase product combines dense, rubberized internal padding with a water-resistant, "beer-proof" shell that protects gear from the elements and torture of the road. Stick bags are currently available in Electric Blue and Royal Purple. They're available online at **www.roblesroadcase.com, or call toll-free: Y (866) ROBLES-4.**

MUSICLOVERSAUCTION.COM is an online music auction site that offers easy navigation and products that appeal to music lovers of all ages and means. Though its features are comparable to those of eBay, MusicLoversAuction.com caters specifically to musicians. In addition to instruments, equipment, and CDs, participants can also bid on (or auction off) concert tickets, rehearsal space, studio time, band performances, music software, music videos, stereo equipment, artist memorabilia, and even lessons by professional musicians.

The Most Expensive? Maybe...

But Far From Overpriced.

Introducing Masterworks.
Completely Custom. Totally Handmade. Pearl Drums.

For most players, a custom instrument represents a once in a lifetime opportunity. The next step that takes your sound, and your playing, from good to great. But when you take a deep look at what most companies call a custom drumset, you might be disappointed. Most offer only one shell material, one shell thickness, and allow you to choose only the size and color. Most simply purchase a stock shell from one company, import the hardware from another, assemble and paint it for you, and have little control over the sound or quality. If this sounds more like custom assembled than custom made, you're not alone. And when you think about it, how much different can one drum set sound from another, when they basically all use the same shell?

Masterworks is as different from this as day is to night.

Real custom drums for the serious drummer. The drummer that realizes individuality offers the key to the highest success. Masterworks drums are truly handmade, built one at a time to your exact specifications, right down to the individual plies of wood in each shell.
After all, this is your custom drumset...not someone else's.

With no assembly line boundaries and no mass production compromises, Masterworks drums truly represent all that is possible. Each drum is a work of art, constructed by seamlessly blending the artisan qualities and experienced wisdom of hand craftsmanship, with the cutting edge technology and precision of state-of-the-art custom built machinery.

There is no inventory. Nothing is stock.
The words inventory and custom do not even belong in the same sentence.

Every drum in your kit is designed by you, and hand built to your exacting specifications, one drum at a time. We've assembled an elite group of Pearl master craftsmen in order to manufacture the finest drums the world has ever known. Great attention is given to even the smallest of custom details. From our wood specialists, that visually inspect and choose each individual wood ply at the mill to insure the absolute ultimate of quality standards is precisely meet, to the custom paint artisans that apply an exclusive, labor intensive, thirty-one step custom finish, in a truly endless array of custom colors and styles, Masterworks drums are as individual as you are, and like no other you have heard or seen before.

Free Pearl Video

Find Out More About Pearl.

Get your free copy of Pearl's all new hour long video "The Company, The Drums, and the Artists That Play Them". It features great interviews, awesome live footage, and indepth product insight from some of the world's greatest drummers including Dennis Chambers, Chad Smith, Tico Torres, Virgil Donati, and Vinnie Paul, to name just a few. The new Pearl video is available at no cost from your local authorized Pearl dealer, or for a small shipping/handling cost, you can have one sent directly to you.
See www.pearldrum.com for more details.

About The Kit Above

The Masterworks kit featured above and to the left features thin 4 ply/5mm shells comprised of 2 inner plies of African Mahogany and 2 outer plies of North American Maple, with a stunning Green Fade Pearl finish. Sizes chosen are 22"x18" Bass Drum, 8"x7", 10"x8", 10"x9", 13"x11", 14"x13", 16"x14" Toms, and a matching 13"x4" Snare Drum.

Pearl

www.pearldrum.com

Masterworks is About Choice...Yours.

The choices available with a Pearl Masterworks kit seem endless and it all starts with the shell. Few factors influence the sound of your drums more than the quality and choice of wood used to construct the shell. With Masterworks, the shell is custom made to your specs, not pulled from a shelf.

North American Maple, hand selected Prime Birch, or true African Mahogany.

Choose from three highly prized woods for shell construction, not just the same stock shell everyone else custom paints. You can specify your kit to be all of one wood, or choose composite shells of two or more woods to add warmth, punch, presence, or crispness as the drums get larger or smaller. A common Masterworks choice is to add two inner plies of African Mahogany to Maple Bass Drums and Floor Toms for an awesome increase in richness and body in lower frequencies, while still maintaining the smooth, cutting tone inherent to Maple. Each drum in your kit can be completely different, or make them all the same. The choice is yours.

Custom Made Shells to Your Specifications.

Four Shell Thickness Options.

Next, custom tailor the projection, power, and near field voice of your kit by specifying the thickness of the shells. Choose between 4 ply/5mm, 6 ply/7.5mm, 8 ply/10mm or 10 ply/12.5mm shell thickness options to get the resonance and power that's perfect for your style of play.

Four Shell Thickness Options

Patented HC/sms Shell Construction

Masterworks drum shells are the most precisely crafted, exacting air chambers available within the drum industry today. Pearl's exclusive Heat Compression Shell Molding System represents state-of-the-art for shell quality, sound, longevity, and above all...consistency. With over fifty years of experience producing millions of shells, nothing else even comes close. While others choose to buy completed shells manufactured by others for their drums, with no control over quality, at Pearl, we understand the shell is the heart, soul, and nucleus of the drums' overall sound. By stringently controlling every aspect of the shell manufacturing process, every Masterworks shell of the same size, constructed of the same material, in the same thickness, will sound the same when tapping the raw shell. This simple test easily tells you, if you hear any variation in pitch from one shell to the next, you simply do not have manufacturing consistency.

Masterworks drum shells begin with hand selected, fully aged wood plies, cut to size with tapered scarf joints at each end. Scarf joints allow the seams to completely overlap, totally eliminating gaps and dead spots left by butt seam methods, common with other shell forming processes. Each ply is coated with a patented adhesive formulation, specifically engineered by Pearl to dry to the same density as the wood it binds, and then hand formed into hydraulic compression dies, custom built for each size drum. The plies are then compressed with force equaling to 154 lbs of pressure per square centimeter, while being heated past the boiling point until cured to insure the adhesive enters every pore of the wood. No other system uses this perfect combination of extreme heat and pressure to insure a perfect drum shell...

A Masterworks drum shell.

Heat Compression Shell Molding System

Staggered Scarf Joint Seams

Find Out More About Masterworks.

Get the 40 page Masterworks catalog that takes you step by step through the process of designing and building a one-of-a-kind Masterworks kit that will make your dreams come true. Masterworks catalogs are available at no cost from your local authorized Pearl Masterworks dealer, by download from our web site, or for a small shipping/handling cost, you can have one sent directly to you. See www.pearldrum.com/masterworks.html for more details.

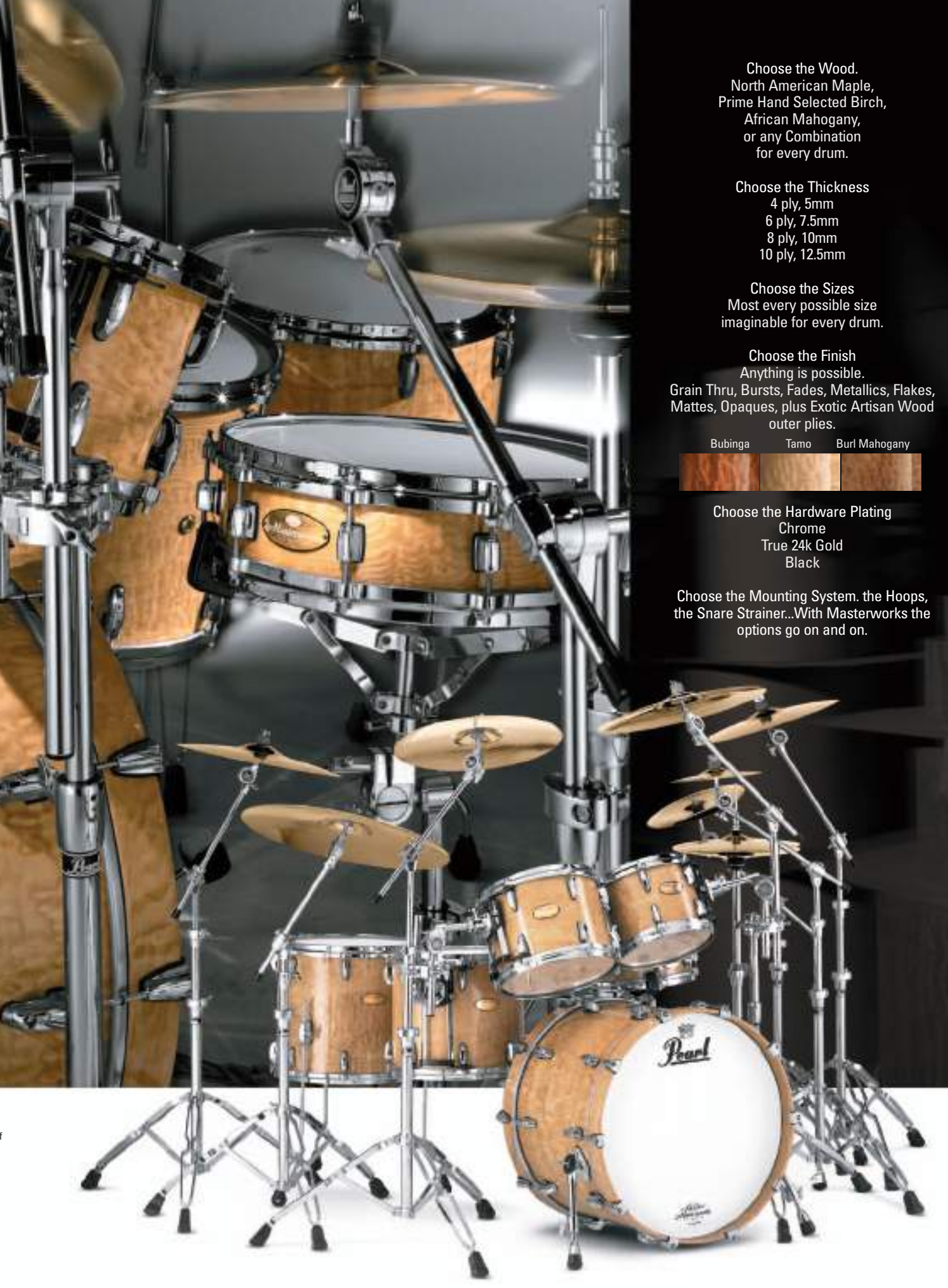
Pearl

www.pearldrum.com

40 page Masterworks Catalog.

About The Kit Above

The Masterworks kit featured above and to the right features thin 4 ply/5mm shells comprised of 2 inner plies of Maple and 2 plies of Natural Tamo, a Masterworks Artisan exterior finish. Sizes chosen are 22"x16" Bass Drum, 10"x8", 12"x9", 14"x12" Toms, 16"x14" Floor Tom, and a matching 14"x4" Snare Drum.



Choose the Wood.
North American Maple,
Prime Hand Selected Birch,
African Mahogany,
or any Combination
for every drum.

Choose the Thickness
4 ply, 5mm
6 ply, 7.5mm
8 ply, 10mm
10 ply, 12.5mm

Choose the Sizes
Most every possible size
imaginable for every drum.

Choose the Finish
Anything is possible.
Grain Thru, Bursts, Fades, Metallics, Flakes,
Mattes, Opaques, plus Exotic Artisan Wood
outer plies.

Bubinga Tamo Burl Mahogany

Choose the Hardware Plating
Chrome
True 24k Gold
Black

Choose the Mounting System. the Hoops,
the Snare Strainer...With Masterworks the
options go on and on.

New Zildjian A Custom Models

Added Punch For The A Team

HITS

rides offer clear, shimmering power that stays controlled

Fast crashes are great for rapid accents

12" Mastersound hi-hats offer surprising performance

by Chap Ostrander

It all started ten years ago with Vinnie Colaiuta. Vinnie came off the road and went into the Zildjian Sound Lab with the idea for a line of cymbals that would work in the studio, giving highs and penetration, but with a certain amount of control built in. Now, fast forward to the present. Vinnie comes off the road again and adds to the line, this time with models offering even more control, along with quick flashes of color. They fit into the original line, using the same hammering technique, weight range, and brilliant finish. Let's see how striking they are.

Medium Rides

The characteristic of the rides that impressed me most was the high cutting power of their sound. They built up a shimmering spread that stayed under control during any kind of ride pattern. There was clear stick definition in each of them, and the bell sound was very clear and piercing. Their volume capability increased as the size went from 20" to 22".

All the cymbals were lathed from the bell to the edge, with hammer marks beginning just below the bell. The difference between them seemed to come from the hammering. The 20" was hammered almost to the edge. The 21"

had hammering that stopped about 2–3" above the edge. The 22" was similar to the 21", except that the hammering was much more subtle. In each case the marks didn't cover the surface, but rather appeared in bands with varying amounts of spacing between them. Zildjian appears to have exercised a great deal of control over the hammering process in the development of this line.

20" Sizzle Ride

The Sizzle ride is a 20" medium-thin cymbal with six rivets equally spaced around the perimeter. It was a very pleasant and comfortable cymbal to play and listen to—the kind of cymbal that I would *look* for places to use. Its lighter weight (as compared to the medium rides) gave it a lower and darker voice, but the stick definition was still surprisingly good. Brushwork was very clean, and the rivets kept the sizzle alive while I played it. I don't currently own a ride cymbal with rivets, but that may change very soon.

Fast Crashes

These A Custom models are very aptly named. Their quick decay makes them great for punching accents in close succession. I love to use double crashes at the end of phrases, and these are perfect for that. The range of voices goes from high and fiery in the 14" to lower and smoldering in the 18". When I hit each size, in order, the pitches seemed to go down in whole steps.

As with the rides, the hammering on the Fast crashes is very subtle. The profile of the cymbals is rather flat, which probably promotes the quick decay. The bells on all but the 18" are small but still satisfying to hit. The Fast crashes responded quickly when struck with mallets. The highs were still there, but there was lots of warmth as well.

Gregg Stein of Zildjian was kind enough to supply a "standard" A Custom 16" crash for comparison with its Fast sibling. I put the two cymbals side by side and played them with sticks and brushes. The Fast crash had a higher voice and greater definition. The bell was especially more penetrating. The standard crash had a longer sustain, while the Fast crash was true to its name and died away quickly.

12" Mastersound Hi-Hats

I had the opportunity to use the Mastersound hi-hats in a show situation. I was initially concerned that 12" hi-hats wouldn't work out as a primary set—effects hats in an auxiliary role, perhaps. Well, all I can say is, don't be fooled by their size!

The Mastersound hi-hats filled in everywhere I used them. The show afforded me the chance to try them at different volume levels, and they sang in all situations. Their voice was high, cutting, and clean. Stick definition on the medium-thin top cymbal was great, and the hammered grooves in the medium-weight bottom cymbal prevented air lock. I made a point to play on both the top and the bottom cymbals, and I got some very nice bell tones out of the bottom cymbal. Speaking of bells, they were clear and piercing on each cymbal. The hi-hats also worked well when I used brushes.

I've Grown A Customed...

With help and inspiration from Vinnie, Zildjian has come up with a new set of winners for an already successful line. The A Custom series has been popular for the last decade, and if you've heard them you know why. These new models add more personality to the line, with more options in cutting power and response. Treat yourself and check 'em out.

THE NUMBERS

Fast Crashes

14"	**$212**
15"	**$233**
16"	**$256**
17"	**$281**
18"	**$302**

Rides and Sizzle Ride

20"	**$346**
21"	**$380**
22"	**$414**

Mastersound Hi-Hats

12"	**$340** per pair

(781) 871-2200, www.zildjian.com.

Drum Workshop Steel Piccolo Toms

Little Drums, Big Fun

HITS

compact in size

acoustically versatile

attractive appearance

MISSES

mounting bracket fits only ½" rods

by Rick Van Horn

Drum Workshop's original Piccolo Toms were wood-shelled, single-headed 8" mini-drums created in conjunction with Terry Bozzio. Terry uses them on his kit to play specific melodic notes within his unique solo drum compositions.

Well, although we may not play like Terry (who does?), it's still possible that we mere mortals might find one or more mini-drums useful for effects.

That's what DW had in mind when they introduced their steel Piccolo Toms. Available in three sizes, these single-headed drums bridge the gap between DW's wood Piccolo Toms and the mini-timbales offered by many companies these days. The drums are fitted with standard rims, as opposed to the single-flanged rims and claw-type lugs that are found on mini-timbales. The standard rims tend to chew up sticks a little less, which I count as a plus.

Ahh, Purity

I tried a trio of the drums (one of each size), and I had a ball with them—once I got them tuned to my satisfaction. I tend to tune drums with the goal of getting a very pure, round, "traditional" drum sound. And I figured that these single-headed drums came from a "concert tom" heritage, so they should be able to achieve pretty accurate pitch points.

However, when you're dealing with only 2" of shell depth and only one drumhead, any adjustment you make to that drumhead is going to have a more dramatic effect than it would on a deeper, double-headed drum. Also, DW fits the drums with their single-ply, coated/clear heads. Thin single-ply heads are more sensitive to tuning adjustments than thicker single-ply or double-ply heads are. So getting the steel Piccs to "just the right pitch" took a little time and effort. But I eventually got what I was looking for. (I got a sound even more to my liking when I switched to Pinstripe heads.)

Something Different

After I achieved a traditional drum sound from the Piccs, I figured that since they're essentially "effects" drums, I ought to see what *non*-traditional sounds they were capable of. So I put the single-ply heads back on, and

I backed the tension off to where the drums no longer had a pure tonality. Instead, they produced a flattish but penetrating *whap*. When this sound combined with the natural ringyness of the steel shells, the result was very distinctive. Not a sound for everyone, perhaps, but definitely unique.

One Size Does Not Fit All

Cosmetically, the chromed steel Piccolo Toms look great. They feature mini-versions of DW's familiar "turret" lug, along with attractive oval mounting brackets. However, it's important to note that those brackets accommodate the $\frac{1}{2}$" arms found on DW's stands, accessory clamps, and DogBones. They will not clamp onto the $\frac{3}{8}$" rods used on most percussion-mounting racks (and the tom-mounting L-arms on some drumkits). This limits the applicability of the Piccs as after-market add-ons to drumkits and percussion setups (unless you also purchase the appropriate L-arms from DW and can fit *them* into your own mounting system). It would be nice if the Piccs could be fitted with a bracket capable of tightening onto the full range of drum- and percussion-mounting rods currently in common use.

Picc-y, Picc-y

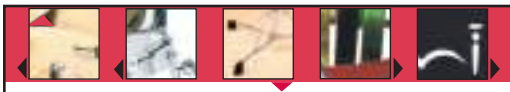
Barring their mounting limitation, the DW steel Piccolo Toms are winners. They're fun to play, are light in weight and relatively easy to position around a kit (or within a percussion rig), and offer a variety of acoustic capabilities. And they're reasonably affordable, too, which makes them even more appealing.

THE NUMBERS

2x8 ..... **$139**
2x10 ..... **$149**
2x12 ..... **$159**

Drums feature chromed steel shells and standard drum rims, and are fitted with DW's single-ply coated-clear heads.

Y **(805) 485-6999,** **www.dwdrums.com.**



Quick Looks

Ludwig Flat-Base Cymbal Stand

I don't know about you, but I'm not as strong as I used to be. In fact, I'll do anything I can to lighten the load of my drum gear. Well, Ludwig has come to the rescue with their new LT126CS flat-base cymbal stand. It's the lightest, smallest—yet still pro-quality—stand on the market.

Do you remember the old flat-base stands of the '60s? Yes, they were lightweight and compact, but they had problems, like chintzy tilters and an annoying rattle that came from the metal-to-metal contact of the vertical tubes. Thankfully, Ludwig has made their new stand just as compact and lightweight as the old buggers ($22\frac{1}{2}$" packed up, and only 3.8 pounds!), but added a decent tilter (a ratchet-type that works fine) and nylon inserts between the sections to eliminate the rattle.

Another feature I like is that the legs are only 10" long, which is a bit shorter than those of other flat-base stands on the market. The shorter legs make the "footprint" of the stand smaller, taking up less stage space. And another handy little feature that you usually don't find on less-expensive stands is that the threads don't go all the way to the tip, allowing you to loosen the wingnut (spin it!) without it falling on the floor.

Of course, the two big questions are, how large a cymbal will this stand hold, and how high can you position it? According to Ludwig, the stand will accommodate a ride cymbal up to 20" and crashes up to 17". I found this to be accurate. The stand had no problem holding a ride at a medium height. As for crashes, I bashed the heck out of a 16" that was set at a comfortable playing height (not too high), and the stand held firm.

One more point: A lot of drummers (including me) are playing vintage kits these days. Modern double- or even single-braced stands just don't look right when set up around classic drums. If you want that vintage look, a flat-based stand is the only way to go. The Ludwig stand gives you the vintage look but with modern functionality.

The best part about this stand is that it lists for only $55; "street price" would be even less. That's a steal for a good-quality stand that you can carry without breaking a sweat.

Y **(219) 522-1675,** **www.ludwig-drums.com.**

William F. Miller

RIMS Aluminum Alloy Mounts

The Great Improver Is Itself Improved

HITS

lighter weight than previous steel models

improve resonance of drums even more than before

MISSES

floor tom system somewhat complicated to install

by Chap Ostrander

When it was introduced in 1980, inventor Gary Gauger's Resonance Isolation Mounting System (RIMS) represented the first tom-mounting system designed to suspend drums. At first, many drum companies shunned the idea. Today the concept is incorporated in some way into most manufacturer's designs.

If your kit happens to have no suspension mounting of any sort, there's a simple test you can do to determine the potential value of RIMS mounting. Take a rack tom off of its mount, and tune it so that it sounds good when you hold the drum by the hoop. Then put the drum back on the stand or mounting bracket. You should hear a big difference between the two sounds. The RIMS system was designed to give you that livelier, held-by-the-hoop sound even when the drums are mounted in place.

I've used RIMS mounts on my kit since they were introduced, and the increased resonance and tone they promoted from my drums has always stunned me. Admittedly, the weight that the steel rings around the toms added to the drums always made itself known around 2:00 A.M., when I was packing up after a gig. But I was willing to accept that in exchange for the acoustic benefits they provided.

Gary Gauger is the kind of inventor who continues to refine his creations. Through his own research, plus feedback from users and drum companies, he found that not all drums benefited from the system in the way he had hoped. Drums from different manufacturers seemed to react differently to suspension mounting.

Gary also found that the number of holding points on the rings that encircle the drums could be reduced from those on his original models, thereby further reducing the amount of resonance that was "tapped off" of the drums. He also discovered that a drum would open up even more when its weight was not settling onto the lower holding points, but rather hanging from the upper points.

Another finding was that the system didn't work at optimum levels when the drums were hung at a steep angle.

All this research led Gary to create a totally new RIMS configuration, using adjustable mounting points on an aluminum alloy ring. The aluminum rings weigh less than half as much as steel rings. What's more, the natural characteristics of the alloy provide better isolation, resulting in improved resonance.

My kit was perfect to test such a system, because I built it myself. I started out with raw shells, and drilled all the lug holes myself. Careful as I was, I didn't get the lugs aligned perfectly. So when changing heads I've always had to find just the right hoop orientation so that the holes in the hoop lined up with the lugs. Obviously, this also made hanging my toms on RIMS mounts with fixed holding points equally problematic.

The first test began with my 8x8 tom. I mounted the drum (on my own steel RIMS mount) at the angle that I normally use, which is not steep. The drum sounded fine, and it resonated significantly after the initial strike. I then angled the drum more sharply, and struck it again. I heard (for the first time) that the resonance cut off sooner than before.

Now the new Alloy RIMS came into play. I was able to use the mounting plate from my old setup, transplanting it onto the Alloy ring. I placed the two holding points on top, with the one support point beneath. The weight of the drum hung from the top, while the bottom point acted as a stabilizer. The results were dramatic. The drum had even more resonance in its normal playing position, and there was no loss when I changed the tilt to a sharper angle. That alone was a huge benefit, along with the fact that the whole setup was lighter. I got the same results with my other rack toms.

DynaMount Floor Tom System

I tested the floor tom setup on my baby—a vintage Leedy & Ludwig 12x15 marching snare converted to a floor tom. This is one of my best-sounding drums, possessing deeper tones than any 16x16 I've owned.

The new system is very accommodating to different drum designs. Instead of a single solid ring, two halves are used to form a complete circle. Slots in the ends allow the rings to adjust to the circumference of any drum. (It may come as a shock that not all 16" floor toms are actually the same size.) And again, all the holding flanges that attach the mount to the drum are adjustable.

Four spring-equipped flanges are used to attach the ring to the tom. There are three dot marks on the rings where the leg-mounting plates should be installed, with one leg on one half and two on the other. You can refer to the bottom drum hoop to determine where to place the leg plates and flanges.

Gary Gauger's instructions warn you to take your time and install the DynaMount system correctly in order to ensure the proper fit and alignment of all the components. It's a moderately complicated operation, but you'll only need to do it once. And the performance benefits will more than offset the time it takes to set it up.

Once you complete the assembly process, your floor tom should "float" on the spring-loaded flanges. Did this improve the sound of my Leedy & Ludwig tom? The answer is a *resounding* yes. Not only did the drum have greater depth, but it rang on for a longer period than ever before.

Gary suggests, as a "fine-tuning tip," that you slightly loosen the connectors and flanges, hit the drum a few times, and then tighten everything up again. This will allow the RIMS assembly to "seat" with the drum. I tried it with my drum and heard even more improvement in the sound.

More Choices

The basic RIMS Alloy band comes with a satin platinum finish that looks great and would complement any kit. However, anodized colors are also available as options. The anodizing can be done in a variety of custom colors, including ebony (black) and approximate-match color anodizing (by special order), at a slight additional charge. The Alloy RIMS sent out for review were finished in black, green, gold, and standard luster. The finish on each was flawless and looked like it would stand up to lots of use.

The new Alloy RIMS are not only lighter than their steel predecessors, they also give drums even greater resonance. And you can use most of your old RIMS mounting hardware with them. RIMS will be sold through selected dealers only, or you can check out the Gauger Percussion Web site for further information.

THE NUMBERS

	RIMS Alloy Band only	Band w/Side Plate
6", 8", 10"	**$37.90**	**$49.90**
12"	**$38.90**	**$50.90**
13"	**$39.90**	**$51.90**
14"	**$47.90**	**$59.90**
15"	**$48.90**	**$60.90**
16"	**$49.90**	**$61.90**

Four flanges are supplied for standard 8-lug drums in 14",15",16", and 18" diameters. Three flanges are supplied for smaller sizes with 6-lug patterns. For 18" sizes (or 10-lug drums), an additional flange may be purchased for $3.50 and added for extra support if needed.

DynaMount Floor Tom System

14"	**$130.25**
15"	**$132.95**
16"	**$134.95**
18"	**$138.95**

12", 13," and 20" floor tom sizes available by special order. Basic leg hardware and legs available for $20 per set of three.

(612) 933-8497, www.gaugerpercussion.com.

Custom showcase

Mymi 4-D Drums

Not Your Everyday Drum Design

HITS

drums are warm and responsive, with good projection

free-floating design

exquisite appearance

by Rick Van Horn

Michael Downing is a craftsman, an engineer, and an inventor. And he employs each of those personas in creating his line of ultra-custom Mymi drums.

The drums feature 5-ply maple shells; other ply configurations and stave-shell construction are also available. They're fitted with reinforcing rings in the tops of tom shells but not the bottoms, and on the batter side of bass drums but not the front. Snare drums have a ring at the bottom but not at the top. This is Mike Downing's preferred design, but drums can be ordered with two rings or with no rings at all.

Our review kit was exquisitely crafted and flawless in every detail. The drums were true, the edges were perfect, the finish was beautiful, and the fit of all construction components was surgically precise.

Vive La Difference!

Okay, those are the things I normally talk about in a review. Now let's look at things that aren't "normal" with the Mymi drums.

To begin with, Mike Downing has created what he believes to be the first truly workable "free-floating" system. The concept isn't new; it's been tried a number of times over the past twenty-five years. The idea is to suspend the shell between the two drumheads, free of any hardware attachments that can "tap off" the shell's resonance. The problem has always been that either the shell didn't truly "float" independently of all hardware contact, or the two

A Mymi kit with a lacquered pommele sapele veneer finish.

drumheads could not be tensioned independently of each other. Mike's design suspends the shell while allowing the upper and lower heads to be tensioned "to unequal degrees of rigidity." That doesn't mean totally independent of each other; only that it is possible to get different tension levels on the two heads.

This 18x18 bass drum features a "lifter" unit and Mymi's unique leg system. It's finished in an exotic koa veneer.

Intermediate Hoops And Special Lugs

To achieve his goal, Mike surrounds his drumshells with aluminum "intermediate hoops." The tension rods for the batter head pass through these hoops to engage "tube" lugs that are actually machined out of solid brass for strength. Elliptical ends on the lugs mate with holes in the intermediate hoop to prevent the lugs from turning.

The lugs are fitted with stainless-steel threaded inserts to receive the tension rods. The steel threads of these inserts are much more resistant to stripping than threads cut directly into the brass lugs would be. Even so, should anything happen, the inserts are replaceable.

The lower ends of the lugs are fitted with shaped nylon washers that prevent the lugs from slipping within the holes of the rims. The lugs can't shift from side to side, and thus can't touch the edges of the holes. This stops any vibrations that might be transmitted between the heads by the lugs.

Special Shell Design

Mymi drumshells are cut slightly undersized, so the outside surface of the shell touches neither the drumhead hoops nor the intermediate hoop. Into the top of each shell is cut a recessed area, coated with black to match the intermediate hoop. This recess creates a tiny shelf that supports a 1-mm-thick steel collar milled to within 2/1000" of being perfectly round. The collar is a separate unit; it's not attached to the shell. The drumhead actually fits onto this collar, rather than onto the top of the drum itself. The bearing edge of the shell contacts only the perimeter of the drumhead, creating a timpani-like relationship between the shell and the drumhead.

On snare drums the design is reversed. That is, the intermediate hoop and steel collar are used on the snare-side head.

Tuning The Drums

Tensioning the top or bottom head establishes that head's rigidity. The other head is tensioned against that rigidity. It isn't a totally independent process; tensioning either head does also affect the tension of the other head. However, the relationship between them remains proportional. For example, tightening the top head will bring the bottom up the same amount, but not necessarily to the exact same final tension. The two heads can remain at different tension levels.

Tuning the drums via this system takes a little getting used to. However, after I got the hang of it, I found it very handy for getting a nice separation in pitch between the drums on the kit. Once I had each drum tuned to where it sang nicely, tweaking the top head just a little had a much larger effect on the overall pitch than it would on traditional drums.

Hardware

Tom arm brackets, floor-tom legs, and snare throw-offs and butts all attach to the intermediate hoops. Nothing whatsoever is connected to the shells. Offset mounting plates used for the toms will accept most brands of tom-mount brackets. Bass drums feature floor-tom-style brackets and legs attached to their front hoops, as opposed to traditional shell-mounted spurs. Our review bass drum also came with a "lifter" unit attached to the rear hoop. This put the drum in the optimum position for the bass drum beater to strike at center, and helped to enhance the drum's projection and resonance.

The snare drum on our review kit was fitted with a Nickel Drumworks Piston throw-off; the auxiliary snare came with a more generic side-throw model. Different models are available at the buyer's option.

Mymi's design combines an intermediate hoop (front left), a steel collar (front center), machined-brass tube lugs, and a specially contoured shell to create free-floating drums.

Create Your Own Look

Mymi offers a wide variety of finishes, including natural wax, wax over stain, virtually unlimited stain and lacquer colors, and fifty-one exotic wood veneers. Mike Downing says that buyers can make their choices exclusively on a cosmetic basis, because there is no appreciable difference in the sound of the drums resulting from one finish or another.

Powder coating is used to match up the look of the aluminum and steel metal components. While the black coating used on our review kit is the "standard" color, different coating colors are yet another cosmetic option.

This 4x10 snare features a padauk veneer finish.

Sound

It doesn't matter how innovative a drumkit's design is if that design doesn't help the drums sound great. Well, trust me—Mymi drums do sound great. The thin, free-floating shells gave the drums terrific depth and resonance. The toms had plenty of attack when hit hard, but also had full response at lower volumes.

The 5-ply snare drum didn't have the high-velocity crack produced by today's more common thick-shelled snares. What it did have was a more full-bodied tone, along with warmth, responsiveness, and plenty of projection (proving that a snare drum doesn't have to be high-pitched to be heard).

If you want a cracking snare, you could employ the nifty little 4x10 that Mike Downing sent in addition to our review kit. Its thin shell retained the warmth I spoke of, but its diminutive size gave it a soprano voice guaranteed to make itself heard above almost anything.

Let me reiterate that the most outstanding feature of both the Mymi snares was their tonal character. That character was present at any volume level, making these drums superb for everything from tasty jazz to swampy funk to backbeat-oriented rock.

The bass drum was the most impressive drum on the kit. Again, it had the sensitivity to produce great sound at any volume level. But I have to particularly compliment the drum's performance when I really stomped on the pedal: It was an absolute cannon. (And remember, we're talking about an 18" drum.)

You Get What You Pay For

Mymi doesn't have fixed prices on anything, because they offer so many options. But innovation and handcrafting don't come cheap. To give you an idea, our review kit would run about $8,000.

Obviously, Mymi drums aren't for everybody. But they certainly offer uniqueness and value for their admittedly daunting price tag. If you have a desire for something different (and the budget to support it), Mymi drums should be among your considerations.

THE NUMBERS

Configuration:
8x8, 9x10, 10x12, 14x14, and 16x16, toms, 17½x18 bass drum, and 5x14 snare. All 5-ply maple shells with koa veneer finish. Drum hardware finished in brass plating. Legs and "lifter" unit included with bass drum; no stands included.

Mymi leaves drumhead selection to the individual buyer. Our review toms featured Aquarian Classic Clear batters and Hi-Fidelity bottom heads. The bass drum featured an Evans Emad batter and an EQ1 front head. The snare was fitted with an Aquarian Satin Finish batter and an Evans Hazy 300 snare-side head. The 4x10 auxiliary snare came with an Evans G1 coated batter and an Aquarian Classic Clear snare-side head.

Approximate price **$8,000**

Additional 4x10 snare, in 5-ply maple, with padauk veneer finish ..... **$ 945**

Y (866) MY DRUMS, www.mymidrums.com.

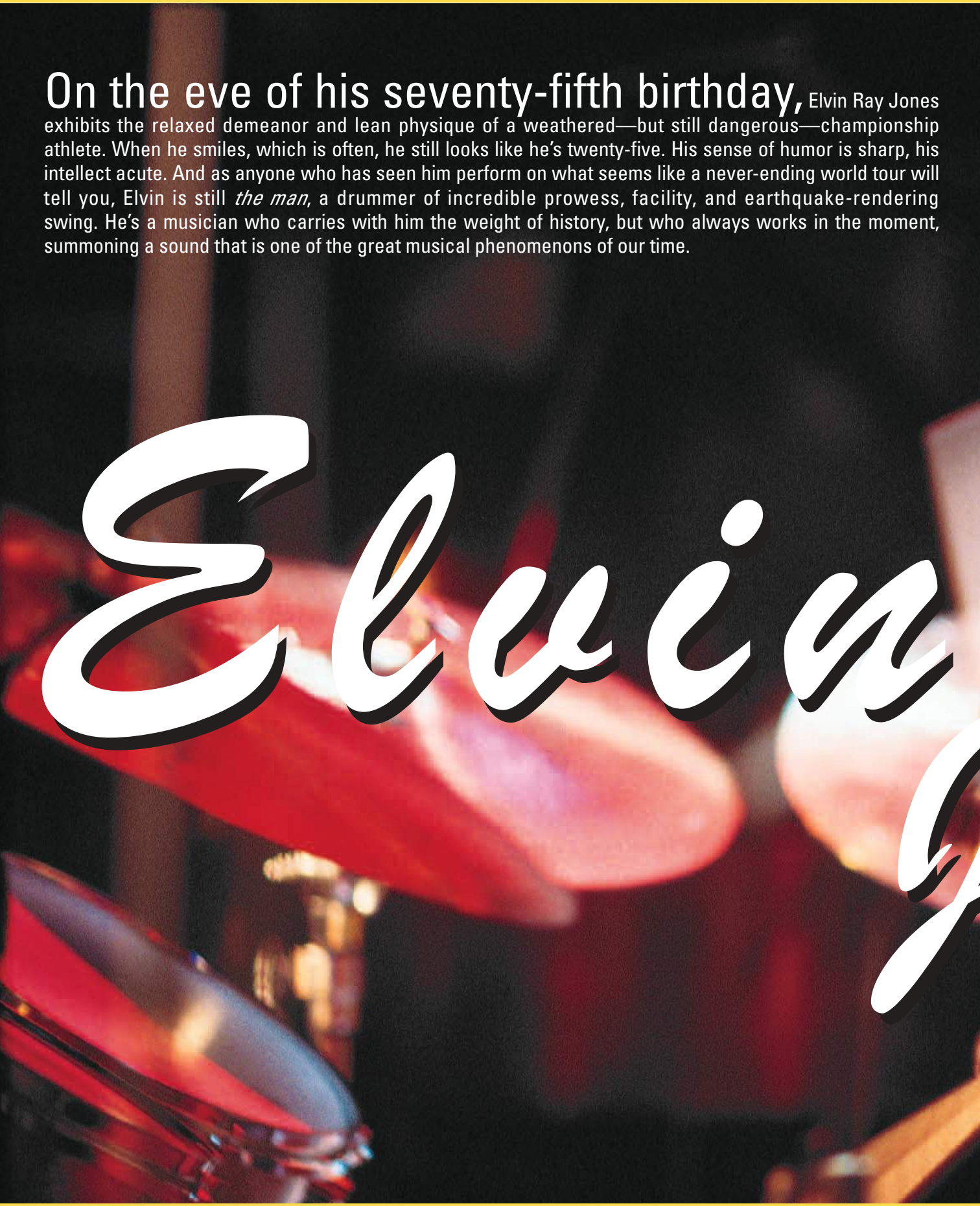
THE POWER PROPACK. ONE STEP CLOSER TO GETTING YOUR PARENTS TO MOVE OUT.

Is that the sound of a door slamming, or is that the sound of the most recorded bass and snare drumhead combination in the world, the Power ProPack? To put that into a more audible perspective, pick your favorite album of all-time and chances are the Power ProPack was there. (After all, our bass drum heads are the industry standard for big, fat low-end sound with a perfect sustain).

It comes complete with a 20" or 22" Clear Powerstroke™ 3 Batter, a 20" or 22" Ebony Powerstroke™ 3 Resonant, as well as a 5" Black Dynamo, a 2.5" Falam™ Patch, and a Dave Weckl-designed adjustable bass muffle for maximum volume and that nice pillow feel, without the pillow. And, because we're in a really good mood, we'll even throw in a 14" Coated Ambassador™ Snare drumhead free. Which is a good thing, considering you may need the extra dough to cover next month's mortgage. **remo.com**

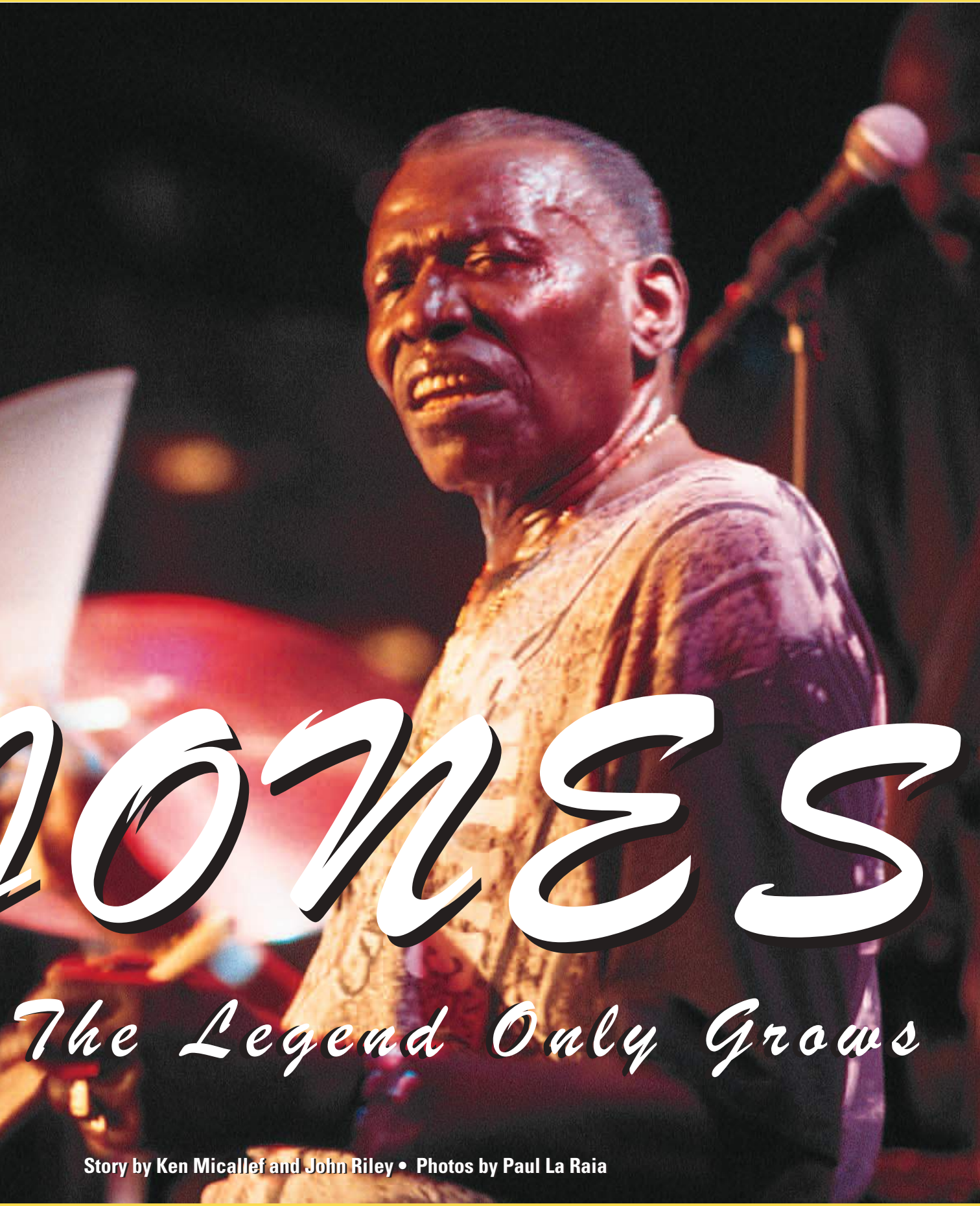
REMO

Rhythm lives.



Elvin

On the eve of his seventy-fifth birthday, Elvin Ray Jones exhibits the relaxed demeanor and lean physique of a weathered—but still dangerous—championship athlete. When he smiles, which is often, he still looks like he's twenty-five. His sense of humor is sharp, his intellect acute. And as anyone who has seen him perform on what seems like a never-ending world tour will tell you, Elvin is still *the man*, a drummer of incredible prowess, facility, and earthquake-rendering swing. He's a musician who carries with him the weight of history, but who always works in the moment, summoning a sound that is one of the great musical phenomenons of our time.



JONES

The Legend Only Grows

Story by Ken Micallef and John Riley • Photos by Paul La Raia

Elvin Jones' awesome influence—and his status as perhaps the greatest living practitioner of jazz drumming and one who has raised the art form while bridging the gap between hard bop and avant-garde—cannot be overstated. Listen to the drummers who have followed in his wake and who continue to explore his singular innovations within their own work. From heavy hitters like Jack DeJohnette, Adam Nussbaum, and Jeff "Tain" Watts, to such younger flames as Brian Blade, Eric Harland, and Nasheet Waits, Elvin's unique contributions continue to resonate. Just as influential an instrumentalist as his mentor John Coltrane, Elvin Jones is a supreme archetype for today's musicians and for generations of musicians to come.

"What impressed me about Elvin was his commitment to play the drums in a different way," Jack DeJohnette states. "Everyone played a lot differently after he came on the scene. He loosened everything up. Elvin is precise but loose at the same time. He is an organic drummer, a very spiritual drummer. His feeling, along with his drive, is quite different. And Elvin is still playing great today. He's one of our masters, a national treasure. I love him."

Elvin's drumming has gone through many stages, from the gritty hard-bop of the early Coltrane recordings on Atlantic, to the hurricane-force implosions of such Impulse records as *A Love Supreme, Crescent,* and *Sunship,* to his sublime work as the leader of Elvin Jones' Jazz Machine on the albums *Merry Go Round, Dear John C*, and *Heavy Sounds*. Along the way Elvin has enlivened the music of Wayne Shorter, Larry Young, Freddie Hubbard, Tommy Flanagan, and McCoy Tyner. With Mosaic's recent *Complete Blue Note Elvin Jones Sessions* box set, plus numerous new recordings with the contemporary titans of jazz, such as Michael Brecker, Bill Frisell, and Joe Lovano, Elvin Jones' influence remains undeniable and overwhelming.

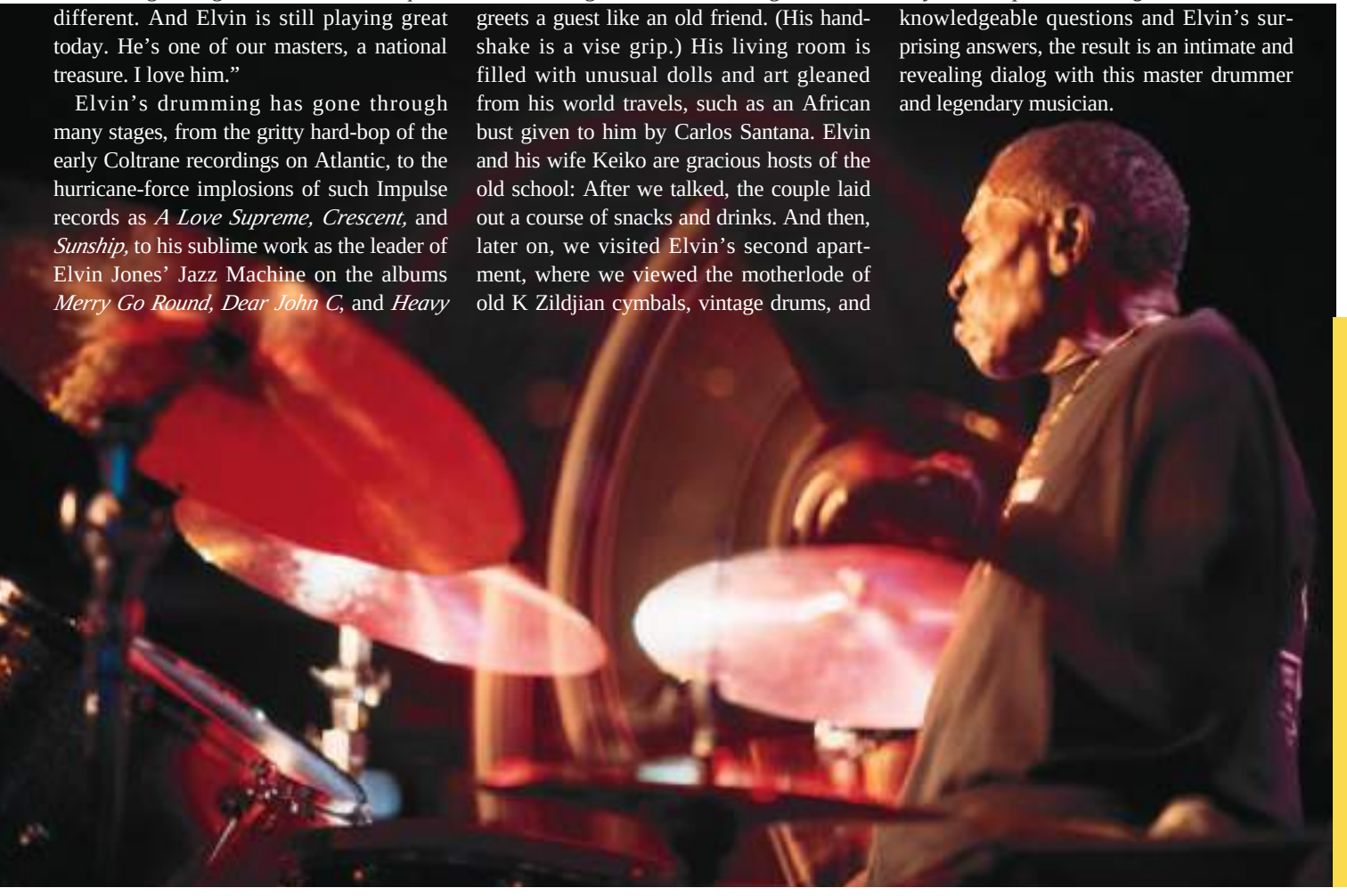
"Playing with Elvin was a dream of a lifetime for me," says saxophonist Joe Lovano. In addition to playing with Elvin many times, Lovano employed him for his record *Trio Fascination, Volume 1*. "Elvin plays with the most beautiful sense of feeling and taste. He has such a command of his instrument, and he's so spontaneous. It's a perfect, beautiful balance of his polyrhythmic approach and his own sound and expression. Plus the meaning of what he plays comes out in every little accent. He feels so much inner music."

Relaxing in his Upper West Side apartment, dressed in a colorful Japanese robe and smoking small Davidoff cigars, Elvin greets a guest like an old friend. (His handshake is a vise grip.) His living room is filled with unusual dolls and art gleaned from his world travels, such as an African bust given to him by Carlos Santana. Elvin and his wife Keiko are gracious hosts of the old school: After we talked, the couple laid out a course of snacks and drinks. And then, later on, we visited Elvin's second apartment, where we viewed the motherlode of old K Zildjian cymbals, vintage drums, and pictures of Elvin with various world dignitaries and famous musicians.

Elvin moves a little slower these days than in the heady 1960s. But his playing is still vital, glowing with an otherworldly gravity that seems to emanate from some place beyond knowing, a plane of deeper insight and higher communication where most mortals never enter. But tell that to the ever modest Elvin, and he'll smile and laugh, "You must be talking about someone else."

For this special *MD* interview, we engaged a true "Elvin-ologist," acclaimed drummer, teacher, and author John Riley. His intimate knowledge of Elvin's drumming is punctuated in his weekly performances with The Vanguard Orchestra, an institution once helmed by Elvin's brother Thad Jones. Riley has also recorded extensively with Woody Herman, John Scofield, and Bob Mintzer, among others.

Riley makes great use of Elvin's classic broken-triplet patterns in his work, a topic he explores in great detail in his popular books *The Art Of Bop Drumming* and *Beyond Bop Drumming*. With John's knowledgeable questions and Elvin's surprising answers, the result is an intimate and revealing dialog with this master drummer and legendary musician.



Early Years

Riley: I'd like to talk about the very early days of your career. One of your first recordings was with Billy Mitchell and your brother Thad Jones (*Thad Jones/Billy Mitchell Quintet* [Dee Gee]).

Elvin: Yes, I recall that very vividly. It was our group at the Bluebird Inn in 1949.

Riley: When I listen to that recording, and the drumming in particular, there's something happening there that I don't hear in other drummers of the period. There's a kind of lope in the way you play the cymbal beat. Would you sing your cymbal beat for me, the way you hear it?

Elvin: Oh, it's hard to emulate a cymbal. [laughs] It's just the normal ding-ding-da-ding, ding-da-ding, ding-ding-da-ding, ding-da-ding, ding-ding-da-ding, ding-ding-da-ding.

Riley: I hear a kind of legato feeling in your cymbal phrasing that I think you were exploring perhaps before other people.

Elvin: I learned a lot of that from Art Mardigan. He was a great drummer who befriended me when I got out of the Army and went to Detroit. He was playing with Wardell Gray. When Art decided to leave, he asked me to take his job. That got me started and working in Detroit.

Riley: Were there other people you heard as a youngster that you took particular things from and made your own?

Elvin: I listened to everybody that I possibly could. Most people don't know this, but when I was going to high school I wasn't interested in jazz music at all. I was playing marches and timpani; I wanted to be a percussionist in a symphony orchestra.

One day, a few years later when I was in the Army, we were sitting around the barracks talking. They had some recordings of Dizzy Gillespie, Charlie Parker with Max Roach, Kenny Clarke, and Big Sid Catlett. When I heard that, it changed my mind completely. "*This* is what I want to do."

Riley: This is before that recording with Billy Mitchell?

Elvin: Oh yeah. That was probably in 1947, when I was still in the service. That Mitchell recording had to be made in the early '50s. Thad wasn't in Michigan for a year after I got back; he was in Oklahoma City playing with bands out there. But when he came to Detroit he used to sit in with us at the Bluebird, and Billy Mitchell hired him. Thad then started writing all these little ditties and tunes for us.

Riley: You were playing with Pepper…

Elvin: …Pepper Adams, Tommy Flanagan—we all got together. Detroit was a unique place. If you were playing a club, the people in the audience knew as much about the music as you did. They were very particular and very critical. If you weren't doing it right they would tell you right away—or get up and walk out, which is even worse.

The lounges had local bands and road bands. That enriched the whole atmosphere. The communication was so open and unassuming in Detroit; it wasn't a big deal to go from one place to another to see everyone playing together at one time or another. The guys who had work would

"We all need a certain amount of discipline in order to understand what it is to be open and free. If you don't know what discipline is, you don't know what freedom is either."

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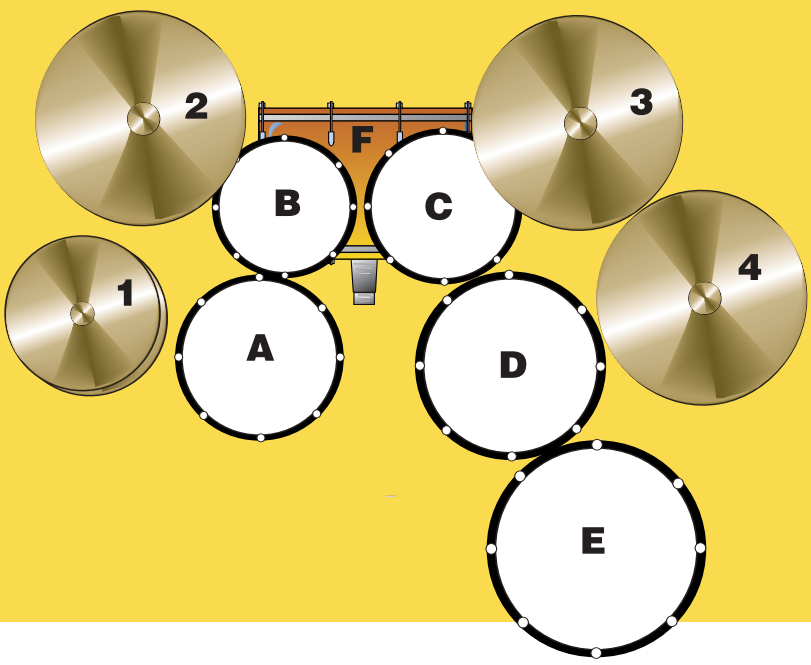


Essential Elvin

Ten Must-Have Recordings

by John Riley

I must own close to a hundred recordings featuring the drumming of Elvin Jones. Occasionally I'll be exposed to a CD that I haven't heard, and that's always a very nice surprise. In my opinion, Elvin never made a bad recording; his playing is so special and his integrity as an artist is so deeply rooted that he is compelled to give 110% in every playing situation. That said, it is somewhat problematic for me to pick my favorites.

I've included in chronological order some of the better-known titles along with a few more obscure dates from Elvin's most prolific period. His more recent recordings with Joe Lovano, Michael Brecker, and Bill Frisell are fantastic too.

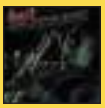
1957, *Paul Chambers Quintet* (Blue Note 52441). A swinging hardbop date. Check out Elvin's burning brush solo on the tune "Four Strings" and his loping cymbal beat throughout.

1960, *Coltrane Plays The Blues* (Atlantic CD 1382). Recorded two weeks after Elvin joined the band, a must for playing along to in order to master playing slow tempos.

1961, Yusef Lateef, *Into Something* (Prestige OJCCD-700-2). The "eights" and "fours" on "Water Pistol" are priceless.

1963, *Coltrane Live At Birdland* (Impulse MCAD-33109). I prefer to hear live dates whenever possible. The band is on fire at Birdland. Check out the smoking waltz on "Afro-Blue."

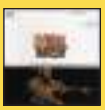
1964, John Coltrane Quartet, *Crescent* (Impulse MCAD-5889). If *Birdland* was on fire, *Crescent* is an intense smolder highlighted by the feature "The Drum Thing."

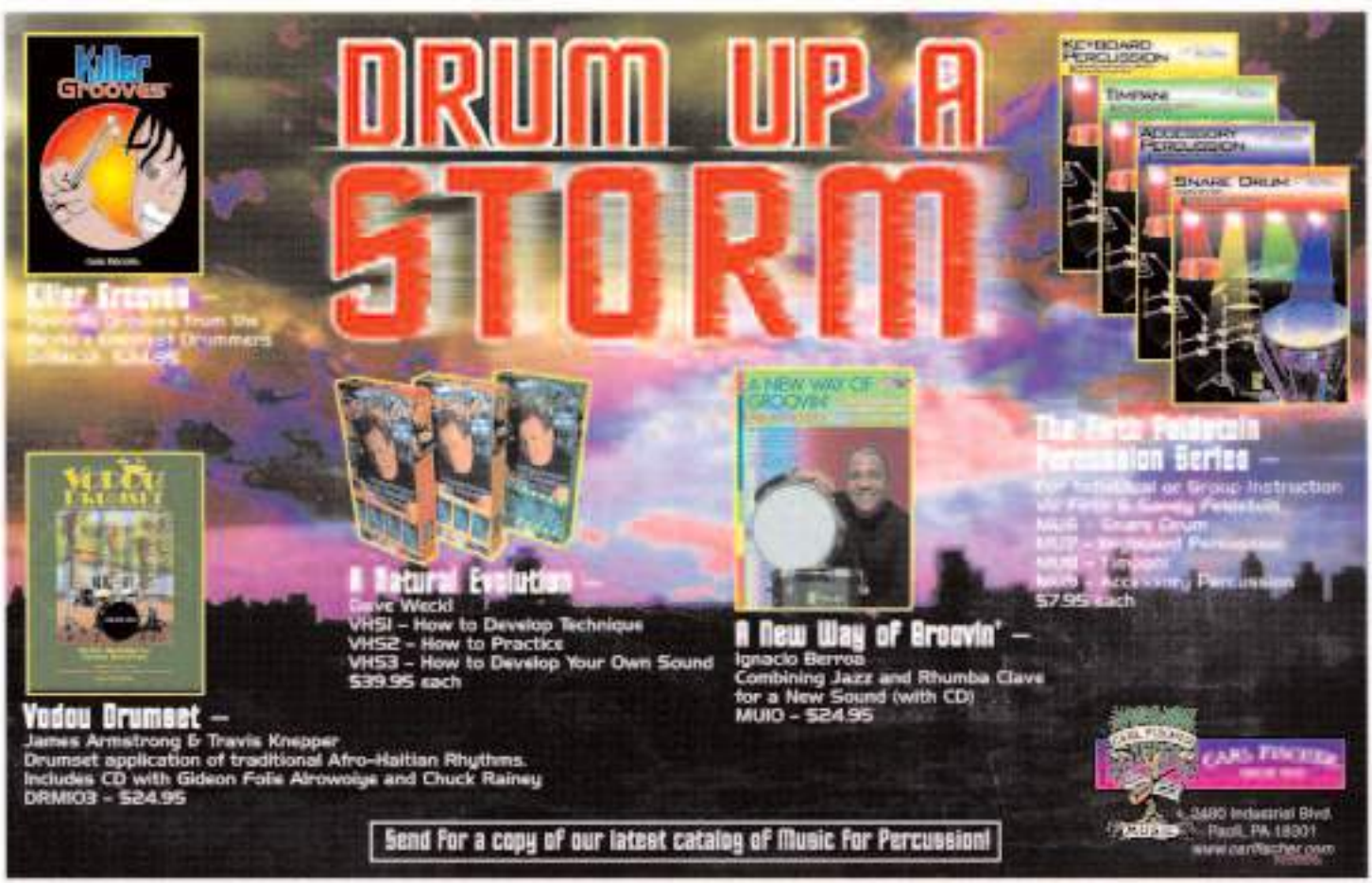


1964, Wayne Shorter, *Speak No Evil* (Blue Note CDP 7 46509 2). Fantastic compositions brought to life by an all-star band. The hookup between Elvin and Herbie Hancock is extraordinary.

1965, John Coltrane, *Transition* (Impulse GRP 11242). Listen to the support and lift Elvin provides Coltrane on his two solos on "Transition" and the duet "Vigil." They sound like they are of one mind.

1967, McCoy Tyner, *The Real McCoy* (Blue Note CDP 7 46512 2). Great tunes played as only these masters could: with authority and swing.





1971, Elvin Jones, *Merry Go Round* (Blue Note BST 84414). A great date featuring a larger ensemble including Chick Corea, Jan Hammer, Dave Leibman, Steve Grossman, and others.

1972, Elvin Jones, *Live At The Lighthouse* (Blue Note BN-LA 015-2). The playing is intense and passionate, perhaps Elvin's best date as a leader.

go out to a place called River Rouge, which had night sessions that started at 2:00 A.M. We would play all night and then have breakfast together.

I actually saw Dizzy playing in Detroit. Charlie Parker was there too. And I probably saw more of Sonny Stitt than anyone else. He played at the Bluebird quite often with our group. Parker did that too, as well as Ben Webster, all kinds of people. Someone would have a week off and come down to the Bluebird Inn. It was good for us because it gave us an opportunity to study these musicians, to hear somebody who was really a professional.

Bandleading, Accompanying, And The Origin Of Elvin's Triplet Innovations

Riley: What makes a good bandleader?

Elvin: First of all, he has to be what the title implies. He has to be a *leader*. And he has to be cognizant of everybody's abilities. What's the extent of their development? A bandleader has to understand that so that, whenever possible, he can give the kind of advice to his sidemen that he deems necessary. If a bandleader does that, the chances are good that the band will develop as individuals as well as a group.

Riley: What makes a good sideman? who is completely committed to the music and who allows himself space to study, contemplate, and research. Plus you have to be willing to do anything that's necessary. If you're committed that much, then you'll study and find a way to learn what needs to be done.

I always had a library card for the Detroit library, which had a huge record collection. I could listen to anything in the world there. Every time Dizzy or Charlie Parker made a new recording, it would be there and I would study it. You should take advantage of those types of things to learn more.

Riley: I've been in situations where bandleaders have given me complete liberty. A lot of growth has come from that. Conversely, I've been with bandleaders who have wanted very specific things from me. Can you speak about the differences in those situations?

Elvin: Well, what you're talking about is professionalism. You're in *their* band. There are always bands where the bandleader is very strict and the discipline is a little more rigid than it would be in a freeform sort of atmosphere. You're there to play music, and the way you act and the way you carry yourself has everything to do with how long that band is going to stay there. We all need a certain amount of discipline in order to understand what it is to be open and free. If you don't know what discipline is, you don't know what freedom is either. I think it requires just as much discipline to play in a loose atmosphere as it does a rigid one. The more it

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appears to be free, the more important self-discipline is. It demands a very critical view of oneself.

There's always something to learn. You don't want to think of yourself like, "Now I know." You have to always keep your mind open to learning, and you need discipline to do that. You have to say, "I am not going to the movies tonight. I'm going to stay home and study this music. I need to practice." Or, "I need to brush up on my rolls and rudiments." That attitude has to be a part of what you're doing.

Riley: One of your distinctive innovations is your development of broken triplet rhythms between the snare drum and bass drum. Looking back, it's such a small device, but such a natural and obvious evolution. It also has had a powerful effect on opening up the sound of the drumset and the sound of the music. Where did the germ for that triplet evolution come from?

Elvin: I used to listen diligently to Buddy Rich, Gene Krupa, and Sid Catlett. They were my heroes. Listening to them play solos or "playing fours"—or what they used to call "breaks"—I noticed that they really had to restrict the use of the jazz cymbal rhythm in order to accomplish the patterns they were looking for in their breaks. I thought that I should be able to do that without restricting the consistency of the cymbal rhythm. Those triplets developed from that.

Riley: I would never have guessed that was the starting point.

Elvin: When my brother Hank was around, he was a very avid student of pianists Art Tatum, Meade Lux Lewis, and Albert Ammons. When we were young, he would put on an Art Tatum recording and say, "Get your brushes and see if you can play along to this." I could do it to a certain extent. I understood what he was trying to tell me, and that was a lesson in itself, which was that you have to listen as well as play.

If you don't hear it, you can't play anything. If you don't know what it is, what direction are you going to go? If you can hear what the soloist is doing, for example, then you have the challenge of being able to support and enhance that.

Riley: So there are different kinds of soloists.

Elvin: Everybody is different. People try to copy musicians they like. I don't know how many trumpet players have tried to play like Miles or Dizzy. But that's okay. It means that what they did had meaning and was important. They left a doorway to the context of the music they were playing.

Riley: How does your style of accompaniment change if you're playing with someone who plays with great rhythmic precision, like Sonny Rollins or Freddie Hubbard, compared to someone who floats more over the rhythm, like Wayne Shorter or even John Coltrane?

Elvin: I think more about just trying to use the kind of dynamics that are required to not overplay with people of that stature. I want to hear what that artist is doing and I want to know what I can do to enhance that. You want to accompany what they're doing as opposed to being in a contest. It's not a contest; it's a complement to that artist.

Riley: In the '60s you made hundreds of records as a sideman, mostly with your peers. Lately you've made a bunch of great records with a younger generation of

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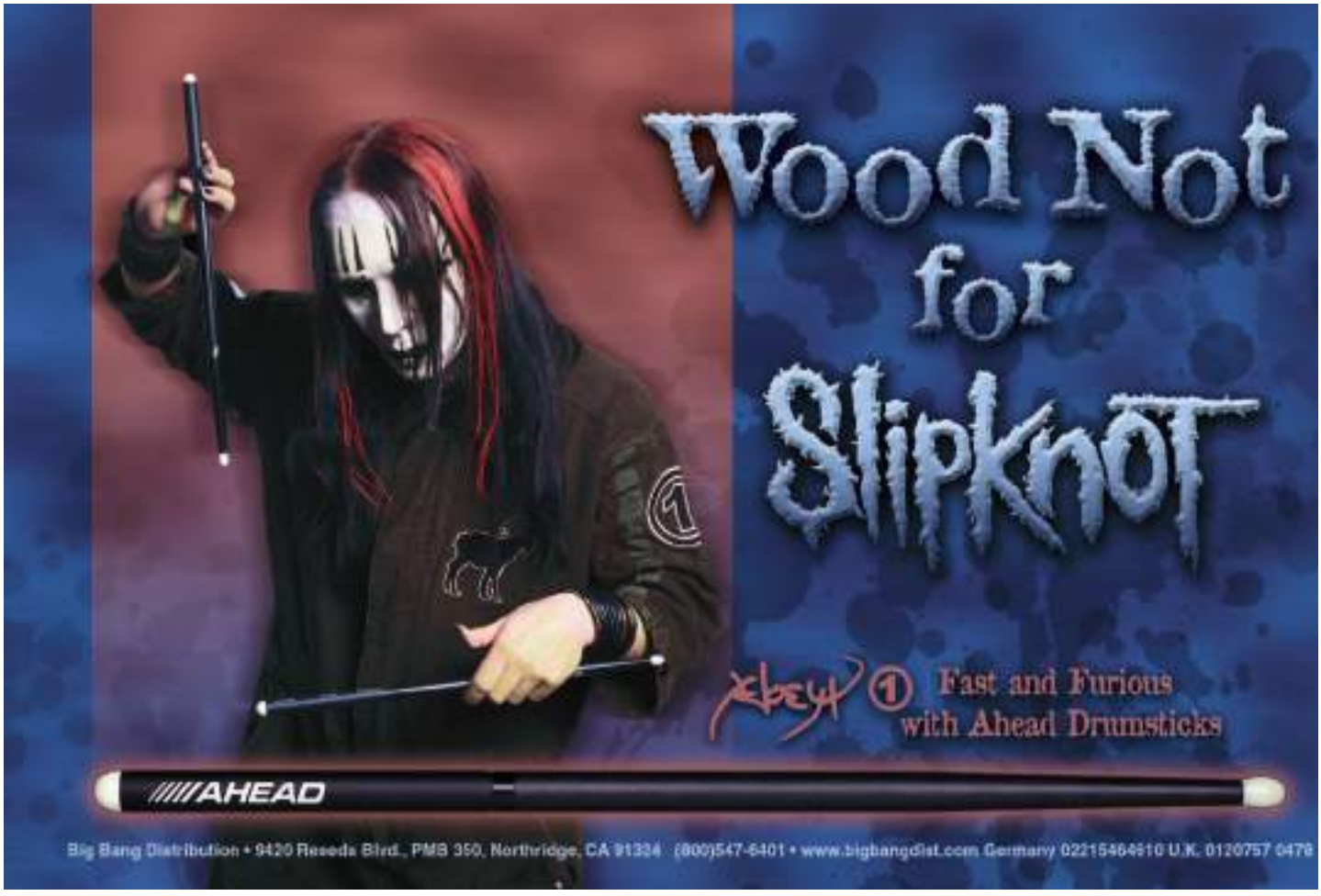

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Artists On Elvin

Jack DeJohnette

I went to hear Elvin night after night in Chicago in 1963 when he played with John Coltrane. The way Elvin propelled that group was very inspirational. I thought, "I want to do that."

The Coltrane Quartet came to town a couple of times after that, and I filled in for Elvin once when he didn't get back in time for the last set. Coltrane didn't ask, "Can you play?" He just nodded his head, and I went up and played three tunes. Elvin then made it in time for "My Favorite Things," and afterwards he thanked me for filling in.

Elvin is very eloquent, and he is quite the stand-up, too. He's very engaging with his audience. And I'll never forget that we played opposite each other at the Village Vanguard the week Martin Luther King was shot. But it was a treat following Elvin. He inspired me. He showed all of us what was possible with the drums and how to drive a group.

Apart from the things Elvin did with Coltrane, you can hear how much finesse and delicacy he has on other records. He never played at the volume level he did with Coltrane with other players. He's always conscious of the dynamic of the whole group. And his brushwork is really great. He's been an inspiration to me to keep searching and stretching the possibilities of the instrument.

Peter Erskine

Chick Corea and I were talking once about drummers and how some guys have a real gift. Chick said something about how this guy or that guy came from a particular scene. "But Elvin," he said, "Where did his stuff come from?" I have no idea.

As big a fan as I am of Elvin's drumming and Elvin the man, I never quite thought of it that way. For me, Elvin brought drumming full circle to its African roots. His use and tuning of an 18" bass drum made it an equal partner with his tom-toms sonically. That created a "drum choir" effect, something that was reborn in Elvin's hands.

Elvin's playing is such a flurry of rhythmic activity, notes, counterpoint, and a primal and tribal feeling. It has such an earthy quality to it. Elvin is positively the most passionate drummer I have ever seen or heard. He has inspired me to tears of awe and joy.

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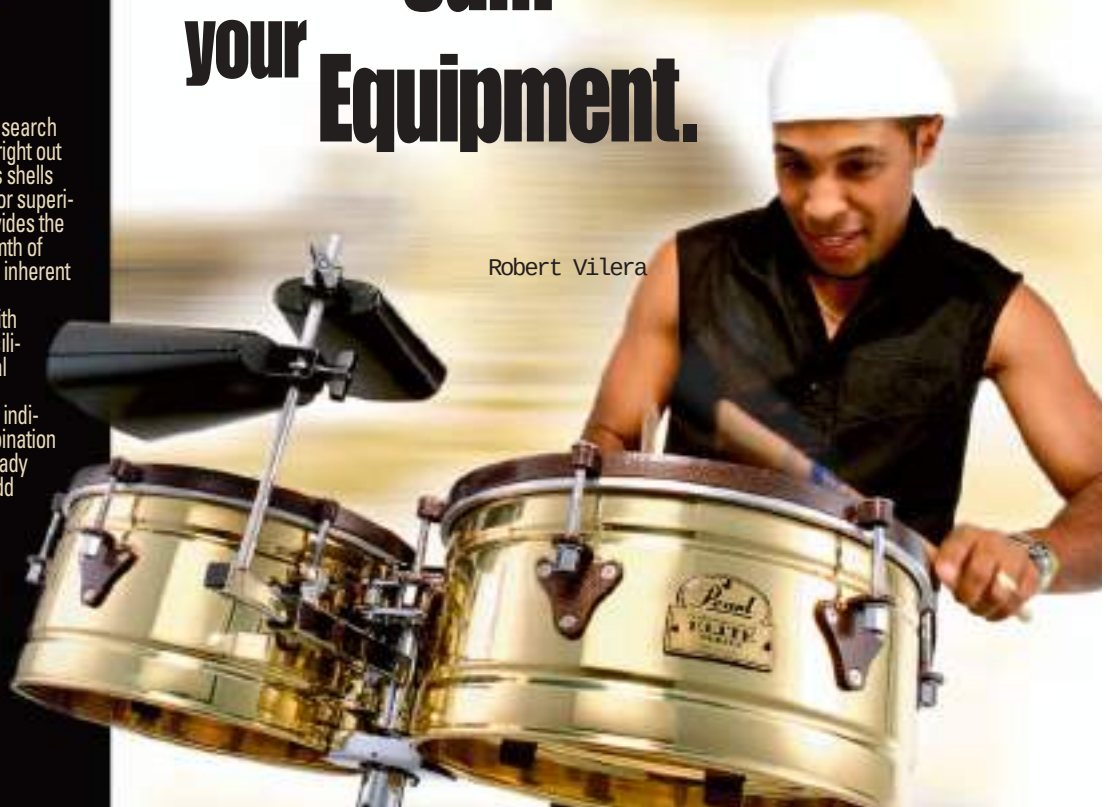

Robert Vilera

Adam Nussbaum

Elvin is a warm and deeply spiritual individual. I think he truly cares about people. That is evident in the way he plays with other musicians, whether it's the explorations he did with Coltrane or when he's been in a more conventional situation.

I remember him backing up singer Maxine Sullivan. What he played was so appropriate for the situation. It made everybody feel good. That has always struck me as being a sign of a great artist, especially one involved in the art of accompaniment. Elvin has enough taste and that balance of ego and humility to play what is appropriate for the situation. The depth of his commitment to whatever situation he finds himself in is incredible. He's a true treasure.

Bill Stewart

I saw Elvin play again very recently. It struck me that the way he plays seems to have no precedent. It's like his drumming is from Mars. His playing is always a mystery to me, even now. I don't really know how he gets his sound, even though I'll be sitting there watching him. Elvin's playing is full of subtleties. Some of the time values he plays are stretched and compressed in a way that, if you wanted to write it on music paper, you could look at it, but you wouldn't really get the concept.

Elvin is also a great musician in terms of playing with other people. Whenever I hear him live, I'm always impressed that I can hear the band through all the stuff he's playing. He has such incredible ears for the whole musical picture. It's not all about him.

Elvin is a guy with incredible personality and incredible natural ability to put that kind of personal stamp on his playing. Even if he's playing sparsely you can tell it's him. He played castanets on *Sketches Of Spain*, and I swear, it sounds like Elvin Jones.

Jeff "Tain" Watts

Elvin's style…you just can't find a precedent for it. It's as if he came out of nowhere. For younger musicians, it's good to know that you can come up with something original where the tradition isn't totally apparent.

Drummers are always working on two things: our functional stuff, like groove and control, and then the creative side. Sometimes the two sides oppose each other. But with Elvin, both sides are functioning at the highest level independently.

It's also amazing that he's out there today playing greater than ever. Power, finesse—he has it all. His solos are all works of art. It gives a brother like me some hope that thirty years down the road ///still have something to say.

Elvin represents a portion of that vibration that Coltrane put out there. It's that whole aspect of Africa that he carried on and took to another level. Elvin is very important to me. He's a great man. I love him.

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musicians, like Joe Lovano, Bill Frisell, and Michael Brecker. Is the attitude of contemporary musicians the same or different from the early days?

Elvin: To me it isn't any different. These are different people, of course. They each have their own approach. That's what I have to address when I play with them, especially on a recording where you don't have much time to learn things. The situation might not be an existing group; it might be an idea that some producer has. I have to be a quick study.

Working With Coltrane, Elvin's Drum Sound

Riley: The recordings you made with the Coltrane quartet are fantastic documents of the growth of the band, the spirit that you guys conveyed through your music, and the love that you seemed to have for each other.

Elvin: It was real. We did have love for each other, and I'm sure everyone could see and hear it.

Riley: How long were you with the band before you made the first records, *My Favorite Things, Coltrane's Sound,* and *Coltrane Plays The Blues*?

Elvin: I joined the band in Denver, Colorado. When we got to New York two weeks later we made *My Favorite Things.*

Micallef: You were with Coltrane for only two weeks when you made the first album?

Elvin: Yes.

Micallef: Were you ready to record after two weeks?

Elvin: Well, we played it. I was replacing Billy Higgins in the group. Thankfully Billy stayed a couple of days just to help me get oriented. I listened to what was going on and thought I understood what I should do.

Micallef: Did you feel an instant rapport with Coltrane?

Elvin: I had played with him once when he was with Miles. I subbed for Philly Joe Jones on one of their engagements in Philadelphia. I wasn't with anyone at the time. I was working sporadically with Teddy Charles. And I played with Bud Powell on a few jobs.

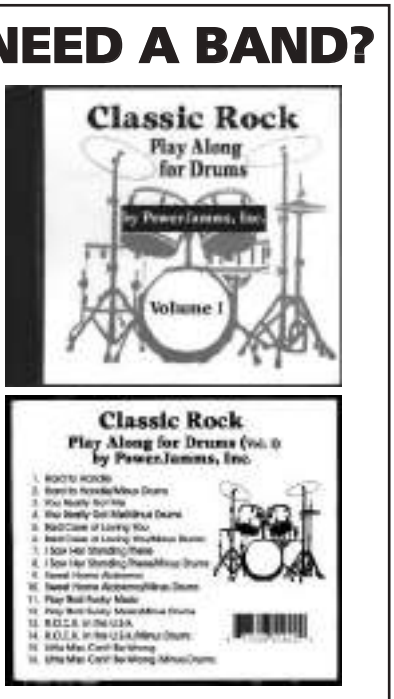
Riley: Did you know right off the bat that this would be a long-term relationship with Coltrane?

Elvin: Absolutely. I used to see John when he worked in a small group with Thelonious Monk and Wilbur Ware, with Shadow Wilson on drums. I lived two streets over on Sixth Street and walked over to see them, but I was too shy to speak. I couldn't talk to people like that. But that's where I learned a lot about listening, from that group.

Wilbur Ware had perfect pitch; he was absolute with every note that he played. Not many bassists are like that. Charlie Mingus was like that. And I always admired Shadow Wilson. I would sit there right by his drums and listen. It seemed as if I was in the stereo. It was just perfect. I don't think anything was ever more impressive to me than that.

Riley: Sometimes you make a recording and six months later when you finally hear it, it doesn't sound like what you expected. Which recordings are you most proud of for the way your sound was captured?

Elvin: I can't listen to a recording of my



own 'til a year or so afterwards. It's too personal. It worries me; I start thinking of what I could have done. Usually I don't even try to listen.

I'm funny that way. I can't listen to my records. At one point I did try to listen to some of the recordings I made for Vanguard Records. When I listened to the music in the studio it was fine. But when it was finally pressed I wondered, "What happened to the drums?" They were so suppressed; it wasn't anything like that in the studio. I was disappointed.

Micallef: Do engineers capture your sound better or differently now than they did in the '60s?

Elvin: It all depends on who the engineer is and what studio we happen to be in. Usually, it sounds similar to the way it was recorded in the studio. It won't sound exactly like that, naturally. Now they put drums and bass in separate booths with everybody else locked away. The musicians don't even see each other. I don't think that's a good idea. But that's the reality now. It makes it easier for the engineer.

Micallef: At Rudy Van Gelder's studio in Englewood Cliffs, were you all in one big room?

Elvin: Rudy's studio is all wood, no metal. It's acoustically perfect, so you don't need to isolate anyone. But I always think that if the sound was reproduced the way it was originally created, then there wouldn't be any problems. Most of the time it's good, but there are times when it doesn't work out very well. You might feel good about what happened in the studio, but sometimes the final result is not what you hoped for.

A Lesson With Elvin

Riley: The first time I heard your name, I was a kid at Frank Ippolito's Drum Shop on 8th Avenue and 50th Street. It was a magical place; everyone there was dedicated to the art of drumming. I wanted to buy a vibraphone. Al Duffy sent me upstairs to look at the vibes, and they were in a room that also had a sofa and a TV. Papa Jo Jones was sitting on the sofa watching television and playing on a pad. It was incredible.

Elvin: He was always there. Frank Ippolito and I were buddies. He and Al Duffy are on a couple of my records, including *Merry Go Round*.

Riley: For a period of time, you, Mel Lewis, and Papa Jo were teaching there?

Elvin: From what I recall, when I taught there it was with Norman Grossman and Jim Chapin, among others. That place was originally the drum school that was started by Gene Krupa and Cozy Cole.

Riley: If you were giving me a drum lesson, where would we begin?

Elvin: We'd begin with me asking you, "What's your experience? How long have you been studying?" If you said, "Two years," I'd know what I could talk to you about that wouldn't be beneath or above what it is you already know. Then I'd ask, "What do you expect to learn from me?" Once that was answered, we could begin a dialog.

Riley: With a young student, would you begin with just a snare drum and reading, or would you start on the drumset right away?

Elvin: I would get him started on a drum pad. The first thing you have to learn is how to control the sticks. You just can't do that on a drumset. It's too noisy and

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I have a passion for music and especially drumming. As a drummer for the past 22 years, I have had to rely on practicing, private lessons, and *Modern Drummer* magazine for my growth as a musician. I realized several years ago that planning, practicing, and receiving advice from professional drummers is key to my success — it is the same in the area of finances. As a drummer and as a Financial Advisor at Prudential Financial, I believe we can help you with your financial needs. Please call today for a complimentary consultation.

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boomy. You find yourself faking it more than actually playing. If I asked a student to play a roll, he wouldn't know whether to play a double stroke, a triple stroke, or whatever.

The double-stroke roll is the first rudiment a student should learn. From there he should work on all twenty-six rudiments. Developing that will give him more confidence because he'll have proven to himself that he can master a certain level of control. That may take a year. At that point the student isn't a beginner anymore. That's when he can start reading and practicing coordination on the drumset, which is a whole 'nother field of study.

Riley: If one mastered the rudiments and was ready to go on to the drumset and learn jazz, would you recommend certain records for different aspects of drumming?

Elvin: I wouldn't tell anybody to play like someone else. I think a student should learn how to "hear" things for himself, like the jazz cymbal pattern. Play it the way you want to, not the way you heard someone else do it. When you get to that stage, you understand that there has to be a consistency of the tempo. What I'm talking about is showing a student how to develop his or her own sound and approach.

Listening to other people can be helpful, but you have to have a certain amount of experience before going into that phase of study. That way you won't be unduly influenced one way or another. You first need to learn what coordination is and how to use your hands and feet and how to think and listen to music as you play it. That's more important than playing other guys' licks.

Students used to say, "I want to learn a lick. I want to play 'Sing, Sing, Sing.'" I'd say, "I'm not Gene Krupa. I can't play it the way he does." I'd never be able to do that! But I can play it the way *I* do.

Riley: Do you practice when you're off the road?

Elvin: I usually play on a pillow because a pad is too easy. With a pillow you develop the muscles that are necessary, you get a better feel for dynamics, and your control has to be absolute.

Hardware, And Choosing A Cymbal

Micallef: Do you think the quality of drums has improved since the '60s?

Elvin: First off, the sticks have gotten *much* better. As for drums, in the past some of them had problems where hardware was concerned. But now most of the companies have corrected that. Drums are better now than they ever were. They're precision instruments.

Micallef: Have your sizes stayed constant?

Elvin: Over the years I've expanded my setup a bit. I used to use only one tom-tom on top and one on the floor, an 8x12 and a 14x14. Then I started using an 18" bass drum, which besides fitting in the trunk of a car had a good sound. I've found that it's not the size of the bass drum so much that matters. You can get a similar timbre and almost as much volume out of an 18" as a 24".

Riley: When I saw you at the Manhattan School of Music a couple of years ago, you had an *old* looking 20" K Zildjian on your left with a couple of rivets in it. Is that from the Coltrane days?

Elvin: Yes, it's from the '60s. I had a few of them. I actually went to the foundry in Istanbul where those cymbals were made. The workers hammered the metal by hand with a ball-peen hammer. They could only make ten cymbals a day, and they weren't precise. Sometimes the cymbals would be too thin and would eventually crack. Or they'd be too thick and wouldn't sound good.

I played old Ks years ago, back when I was endorsing Gretsch drums. At that time Gretsch was the sole distributor of K Zildjian cymbals in the US. Gretsch had thousands of cymbals in their warehouse. I wanted to pick one for myself, so I started testing a bunch of them. But after an hour I couldn't tell if I was hitting a pie pan or a brick. My ears were completely gone!

Now I just think about size and feel. Having a good cymbal is important, but how you *play* a cymbal is more important. You can get any sound you want if you can control the intensity of your stroke.

Soloing, Buddy Rich, And Commitment

Riley: When some people solo, they string together a bunch of licks. Other people play off of the form and melody, or the last motif of the previous soloist, or the emotion of the

moment. When I listen to your soloing, I always hear an intimate relationship with the melody, but with great embellishment. What's your philosophy?

Elvin: I think the structure of the composition is very important to know and to learn. You *have* to play within the context of the composition and interpret the composition in a way that the composer envisioned it. I think about that more than anything else.

If you're playing in a group and understand the composition, you can hear what's necessary as far as what you can do to embellish what the soloists are doing. If you have an opportunity to play a solo, understanding the structure allows you to play a solo that references that structure. What you play makes sense that way.

"I think a student should learn how to hear things for himself. Play it the way you want to, not the way you heard someone else do it."

If everybody is playing the same composition, it usually comes out pretty good. For example, Thelonious Monk heard some fellow playing a solo once. Monk was very sparing with his words; he didn't talk much. But after he heard that person play, Monk said, "That was a nice solo. But it was the wrong tune." [laughs]

Riley: So you're always singing the melody in your head?

Elvin: I hope I am. I try to make sure that I'm in the same place as everybody else.

Riley: Regarding your current band, you have a long history with saxophonist Pat LaBarbera.

Elvin: He started with me in '75. He was with Buddy Rich before that. Pat told me he wasn't playing enough in Buddy's band. I said, "You'll play enough with me. I'll give you some solos to play." He quit Buddy's band and came with me.

Micallef: Did he have any good Buddy stories?

Elvin: Oh, he had a million of them. [laughs] He would call Buddy Rich the Marine Sergeant Major.

Riley: He was the type of leader I was talking about earlier. Buddy had a very specific thing he wanted from his sidemen.

Elvin Jones

Elvin: You have to understand Buddy's background. He came out of the theater and vaudeville. Everything was very precise and very meticulously rehearsed. With that kind of format, it's just a matter of everyone playing the piece like they're supposed to, when they're supposed to, and with the correct expression.

Riley: Your influence is far reaching, to succeeding generations of drummers. I imagine Jack DeJohnette, Jeff Watts, Brian Blade, Adam Nussbaum, and Eric Harland wouldn't play like they do if they hadn't heard you and been swept up in the power, innovation, and feeling of your playing.

Elvin: I think that's the greatest compliment anyone can receive from another person. But it humbles me to know that. I feel like you should be talking about somebody else. I don't feel I deserve all of that. But it happens, so I appreciate that and I say thank you.

Riley: Do you hear your influence on them?

Elvin: Oh yes. At times, with some people, it's like seeing a mirror image of myself.

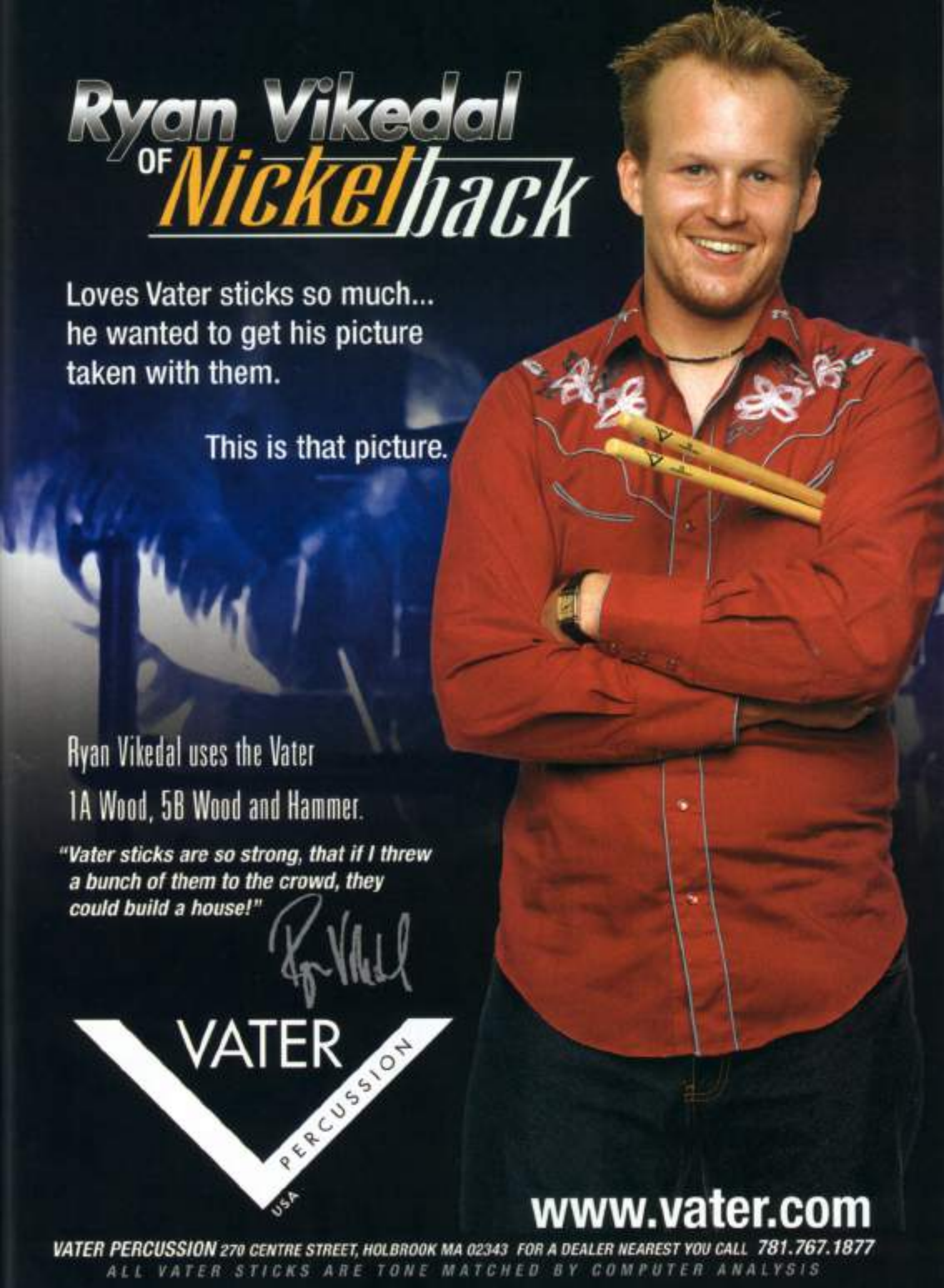
Riley: Is there anything else you'd like to say that we haven't addressed?

Elvin: I can only say that drumming is a commitment to learning and a commitment to studying. You have to have that desire to excel. You have to realize that playing drums requires the same discipline you'd need if you were in The Berlin Symphony Orchestra. That's the kind of discipline those musicians have, so that's the kind of discipline you have to have. You have to study all of the time. It never stops. You should never stop learning.

Riley: What advice would you have for someone hoping for a long career in music? [Long pause, Elvin clears his throat.]

Elvin: Study law. [laughs] It wouldn't hurt to get a medical degree either! But if you're thinking about making a commitment to music, then you have to be very positive that this is what you want to do. It's not easy. I don't think anything is easy if you really want to accomplish something.

I used to work in a General Motors factory unloading freight cars—wheels and tires, things like that. It was backbreaking work. It was *work*. Music is work. If you want to be serious about this instrument, be prepared to do the work.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Bill Bruford
Birch Drums
Footloose
and
Fancy Free

In May 2002, Bill Bruford, progressive rock icon and respected jazz drummer, will hit the road with material from his new "Footloose and Fancy Free" release. The music, classic acoustic jazz "with modern arrangements and sounds," is much along the lines of his last Sound of Surprise tour. But one thing is very different: his kit. Now, Bill is not one to spend his time reeling off drum and hardware model numbers. He'd much rather talk about the music or better yet, simply play it. Fortunately for us (and this ad), Bill is a good sort and he agreed to make a few comments about the new gear.

One difference in Bill's touring kit is the new Tama Roadpro hardware: "I'm a low fuss sort of person, which is why I've always been a huge fan of Tama hardware. I particularly like the new hardware. It's somewhat lighter in weight, which is a great thing for the gigging drummer. People might think I have a guy carry these things around. They might want to think that, but it's not true. I carry these things around. And I carry them around because I like them. The other thing that's very agreeable about the Roadpro is these curled wing-nuts that are soft on the fingers. In the old days, one would need a spanner and be like a car mechanic. You'd set up for a show and arrive at dinner with bleeding fingers. All joking aside, the Roadpro stuff is engineered well so you don't have to pull anything too tight; it's not a fight to get it done up or undone."

One piece of gear that will remain the same on the upcoming tour is Bill's signature snare. "I'm very happy with my snare drums, particularly the range of sounds. While I'm a die-cast rim guy when it comes to the toms, I prefer the somewhat wilder sounds of triple flanged hoops on the snare drums. As anybody who knows my drumming, there's a fair amount of sound that comes out of the snare drum from the rimshots. This drum doesn't simply produce your basic rock backbeat thud; it does the whole slice of life…it can also snicker and purr quietly in the jazz style."

New hardware, same snare drum. Not too much difference in that. No, the real difference is after years of being one of the most famous players of Starclassic Maple drums, Bill will tour with the birch shelled Starclassic Performers. Doesn't Bill consider that a radical change? "Well, one has to experiment. Besides after nearly 25 years with Tama, I have no need to worry about any of this stuff; it's always going to sound good." Yes, but what's the difference in sound between your maple and birch kits? "Oh, I don't know," replies Bill with a twinkle in his eye signifying we've really talked enough about gear for one day, "it all depends on how you hit them. You'll just have to come along to some of the performances and decide for yourselves."

FREE Bill Bruford DVD

From April 15, 2002 to July 31, 2002, buy a Bill Bruford Signature Palette Snare Drum or any Starclassic Maple, Starclassic Performer, or Starclassic Performer EFX kit, and get an autographed Bill Bruford DVD FREE! To find out how, visit our website at www.Tama.com

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we tallied,

and here are the results of the

MD 2002 Readers Poll

And when we say we tallied, we really mean it, because votes were cast this year for a wider variety of drummers than ever before. Between all the various categories, over five hundred names were nominated! After spending some long nights counting all those votes, we have determined your choice of winners.

HALL OF FAME

2002: **STEVE SMITH**
2001: Dennis Chambers
2000: Dave Weckl
1999: Roy Haynes
1998: Ringo Starr
1997: Terry Bozzio
1996: Vinnie Colaiuta
1995: Elvin Jones
1994: Larrie Londin
1993: Jeff Porcaro
1992: Max Roach
1991: Art Blakey
1990: Bill Bruford
1989: Carl Palmer
1988: Joe Morello
1987: Billy Cobham
1986: Tony Williams
1985: Louie Bellson
1984: Steve Gadd
1983: Neil Peart
1982: Keith Moon
1981: John Bonham
1980: Buddy Rich
1979: Gene Krupa

Pat Johnson

Pascal Milette

ALL-AROUND
VINNIE COLAIUTA
2. Carter Beauford
3. Steve Smith
4. Dennis Chambers
5. Dave Weckl

STUDIO
VINNIE COLAIUTA
2. Kenny Aronoff
3. Russ Miller
4. Steve Gadd
5. Dave Weckl

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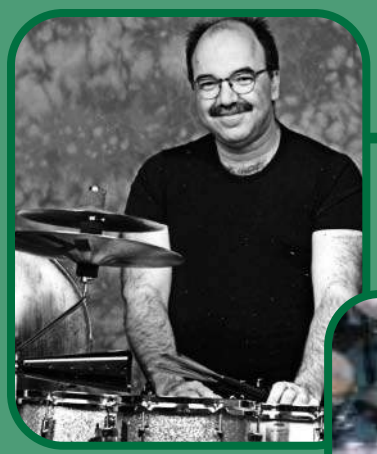

MAINSTREAM JAZZ

PETER ERSKINE

2. Jeff Hamilton
3. Elvin Jones
4. Jack DeJohnette
5. Bill Stewart

CONTEMPORARY JAZZ

DAVE WECKL

2. Dennis Chambers
3. Steve Smith/Will Kennedy
4. Peter Erskine

BIG BAND

ED SHAUGHNESSY

2. Phil Collins
3. Louie Bellson
4. Gregg Field
5. Bernie Dresel

UP & COMING

JOSE PASILLAS (Incubus)

2. Joey Jordison (Slipknot)
3. Billy Ashbaugh ('N Sync)
4. Travis Barker (Blink 182)
5. John Dolmayan (System Of A Down)

POP

CARTER BEAUFORD

2. Billy Ashbaugh
3. Manu Katché
4. Travis Barker
5. Kenny Aronoff/Larry Mullen Jr.

ROCK

DANNY CAREY

2. Scott Phillips
3. Jimmy Chamberlin
4. Travis Barker
5. Lars Ulrich

PROGRESSIVE

MIKE PORTNOY

2. Virgil Donati
3. Danny Carey
4. Rod Morgenstein
5. Nick D'Virgilio

Congratulations Modern Drummer's 2002 Reader's Poll

Winners & Runners Up

Rock
Danny Carey
Scott Phillips

Mainstream Jazz
Peter Erskine

Pop
Carter Beauford
Billy Ashbaugh

R&B
Zoro
John Blackwell
Dennis Chambers

Percussionist
Alex Acuña
Giovanni Hidalgo

All-Around
Carter Beauford
Dennis Chambers

Contemporary Jazz
Dennis Chambers
Peter Erskine

Up & Coming
Billy Ashbaugh
John Dolmayan

Progressive
Danny Carey

Recorded Performance
Danny Carey < Tool: *Lateralus*
Carter Beauford < Dave Matthews Band: *The Lillywhite Sessions*

Educational Book
Marco Minnemann: *Extreme Independence*

Clinician
Zoro

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R&B

ZORO

2. Ahmir Thompson (?uestlove)
3. John Blackwell
4. Dennis Chambers
5. David Garibaldi

Alex Solca

COUNTRY

PAUL LEIM

2. Eddie Bayers
3. J.D. Blair
4. Jack Gavin
5. Trey Gray

Rick Malkin

PERCUSSIONIST

ALEX ACUÑA

2. Luis Conte
3. Giovanni Hidalgo
4. Richie "Gajate" Garcia
5. Trilok Gurtu

CLINICIAN

MIKE PORTNOY

2. Terry Bozzio
3. Dom Famularo
4. Akira Jimbo
5. Virgil Donati/Zoro

Paul La Raia

EDUCATIONAL BOOK

RUSS MILLER: *TRANSITIONS*

2. Rod Morgenstein: *Drum Set Warmups*
3. Marco Minnemann: *Extreme Interdependence*
4. Carmine Appice: *Ultimate Realistic Rock/*
Chris Welch and Geoff Nicholls: *John Bonham: A Thunder Of Drums*

EDUCATIONAL VIDEO/DVD

MIKE PORTNOY: *LIQUID DRUM THEATER* DVD

2. Various Artists: *Classic Drum Solos And Drum Battles* DVD
3. Dave Weckl: *A Natural Evolution, Vol. 3: Getting Your Own Sound*
4. Buddy Rich: *The Lost West Side Story Tapes* DVD
5. Terry Bozzio/Chad Wackerman: *Solos & Duets*

RECORDED PERFORMANCE

MIKE PORTNOY—DREAM THEATER: *SIX DEGREES OF INNER TURBULENCE*

2. Mike Portnoy—Dream Theater: *Live Scenes From New York*
3. Danny Carey—Tool: *Lateralus*
4. Carter Beauford—Dave Matthews Band: *The Lillywhite Sessions*
5. Mike Portnoy—Transatlantic: *Bridge Across Forever*

In order to present the results of our Readers Poll, the votes were tabulated and the top five names in each category listed here. In the event of a tie, all names in that position were presented and appropriate subsequent positions were eliminated.

Steve Smith
(Hall of Fame Inductee)

Alex Acuña

Carmine Appice

Kenny Aronoff

Billy Ashbaugh

J.D. Blair

Terry Bozzio

Jimmy Chamberlin

Jack DeJohnette

Nick D'Virgilio

John Dolmayan

Peter Erskine

Dom Famularo

Gregg Field

Steve Gadd

David Garibaldi

Akira Jimbo

Rod Morgenstein

Buddy Rich

Ahmir Thompson

Chad Wackerman

Dave Weckl

Zoro

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EDITORS' ACHIEVEMENT AWARD

This award is given by the editors of *Modern Drummer* in recognition of outstanding contribution to the drum/percussion community by a performer, author, educator, manufacturer, etc. The persons so honored may be notable figures in drumming history or active participants on today's scene. The criteria for this award is the value of the contribution(s) made by the honorees, in terms of influence on subsequent musical styles, educational methods, or products. There will be no limit as to the number of honorees that may be designated each year.

For 2002, *MD*'s editors are pleased to honor:

ARMAND ZILDJIAN

Cymbalmaking's Forward Thinker

Armand Zildjian spearheaded the effort that took the company his father Avedis created in the 1920s and made it the world's leading cymbal manufacturer. Under Armand's leadership the Zildjian company modernized the manufacture of cymbals with computerization and high-tech machinery, while maintaining the quality and mystique of old-world craftsmanship.

Armand also developed personal relationships with many of drumming's greatest names, from Buddy Rich, Papa Jo Jones, and Louie Bellson to Steve Smith, Vinnie Colaiuta, and Neil Peart. Under his guidance the Zildjian company utilized these relationships as resources to bring new and exciting cymbal sounds to drummers around the world.

SONNY IGOE

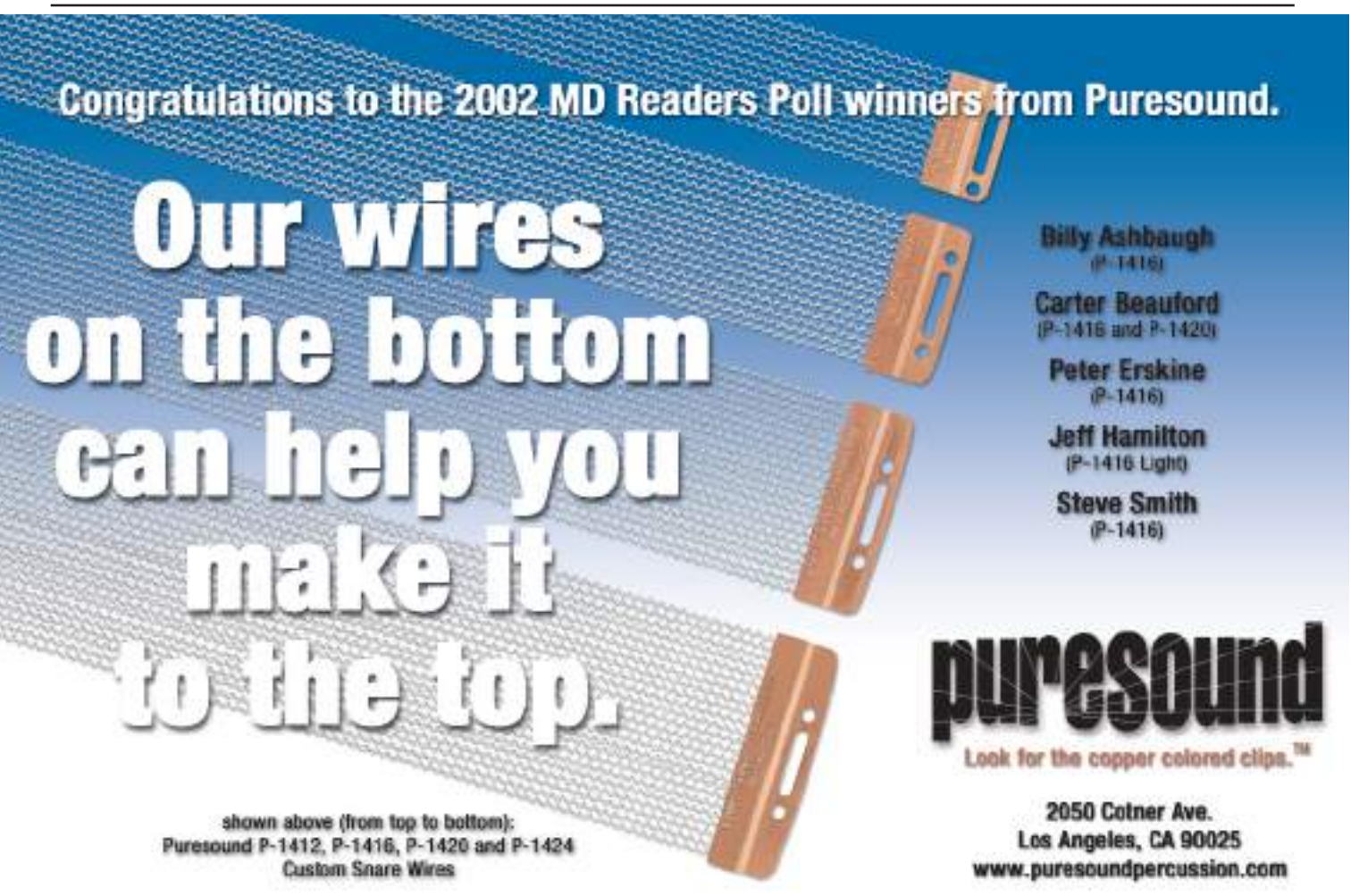
Player, Teacher, And Mentor

Sonny Igoe was a leader among a key group of drummers who bridged the gap between the big band era and modern studio drumming. A drummer from the age of five, Sonny was inspired by Gene Krupa, Kenny Clarke, and Max Roach. At sixteen he won the first Gene Krupa drumming contest held in the East. During World War II he played hundreds of USO shows while serving in the Marine Corps.

Sonny began his professional career in 1946 with Tommy Reed's band, followed by brief stints with Les Elgart and Ina Ray Hutton. He went on to play with Benny Goodman's bebop band (1948–49), Woody Herman's Third Herd (1950–52), and Charlie Ventura (1953–55).

Sonny also helped establish the genre of the studio musician during the heyday of TV studio orchestras. In addition to a period at NBC, he spent eight years with the CBS orchestra, playing for programs including the Gary Moore, Ed Sullivan, and Jackie Gleason shows.

Later in his career Sonny established a stellar reputation as a teacher, contributing signficantly to the success of many East Coast drummers. (That group includes Sonny's talented son, Tommy Igoe, as well as *MD* editor/publisher Ron Spagnardi.) His 1973 drum-method book, *Get Your Fills Together*, spread his practical approach to students across the country. Today he remains as active as ever, sharing his expertise with yet another generation of drummers.



STEVE ETTLESON

The Ultimate Go-To Guy

With a unique background as a player, artist-relations specialist, and manufacturer's representative, Steve Ettleson was the quintessential drummer-turned-drummers' advocate. A generation of drummers from all professional levels knew and respected Steve.

Steve's playing résumé included the house band for the original Chicago Playboy Club, the LA production of *Hair*, and the *Name That Tune* TV show. He also backed performers like Pearl Bailey, Leslie Uggams, Perry Como, and Juliet Prowse.

Steve entered the drum business in 1982 when he became marketing/artist relations manager for Paiste Cymbals. From that time until his death last year, Steve lent his creativity, energy, and personality to such companies as Yamaha Drums, Drum Workshop, Remo, and Evans Drumheads.

Steve's greatest talent was the ability to make personal connections with drummers—allowing him to serve their best interests while promoting those of his company. It was this talent that created enduring relationships between Steve and many of the world's most prominent drummers, and it's what made Steve one of the most beloved figures in the drumming industry.

BURT KORALL

Drumming's Star Reporter

Burt Korall began his career as a drummer, then switched to journalism. Forty years later he is a recognized authority on jazz, with an emphasis on drummers. Burt has interviewed all the greats, including Gene Krupa, Buddy Rich, and Jo Jones. His articles have appeared in *The New York Times*, *The New York Post*, *The Saturday Review*, *The Village Voice*, *Playboy*, *Down Beat*, and *Metronome*. He has also been a contributing writer to *Modern Drummer* for twenty years.

Burt worked for forty years at BMI, and for the past fifteen years has been the director of the artists-rights organization's Jazz Composers Workshop, a big band that showcases new composers and performers as a means of keeping big band music alive.

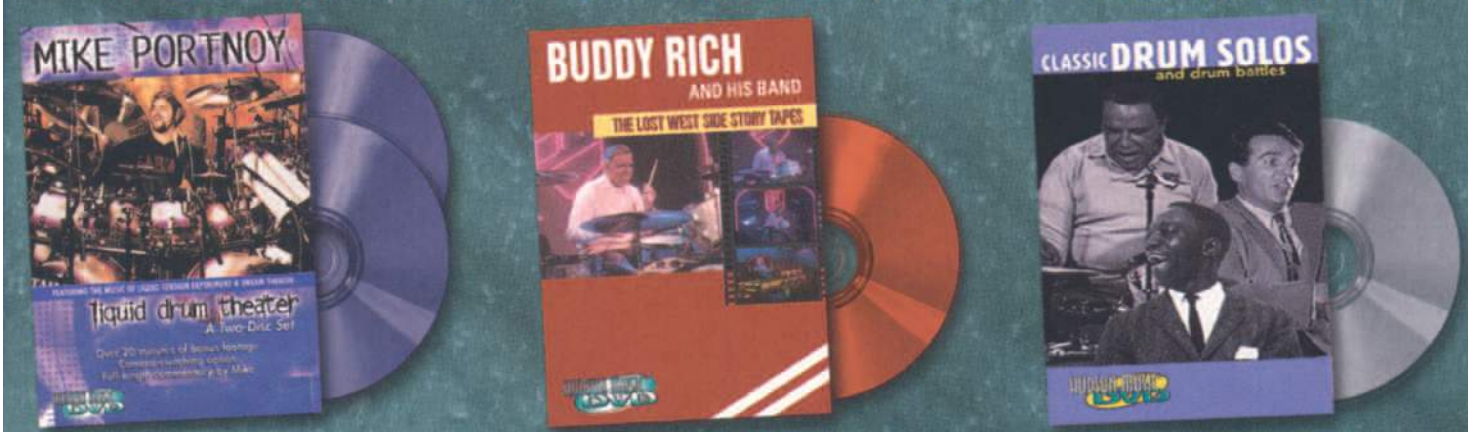
In addition to producing several jazz records, Burt has been involved in broadcasting. He began doing shows on jazz for Armed Forces Radio, and now hosts a weekly program playing jazz and standards in the New York City area. Burt is also the author of the very successful *Drummin' Men: The Heartbeat Of Jazz: The Big Band Years* (Schirmer). His latest work, *Drummin' Men: The Heartbeat Of Jazz: The BeBop Years*, is due out this year.

READERS POLL SUBSCRIPTION GIVEAWAY

In appreciation for the participation of *MD*'s readership in this year's poll, three ballots were drawn at random to determine the winners of a free one-year subscription to *MD*. Those winners are Mike Denny of Midland, Texas, Mike Morin of Taunton, Massachusetts, and Phil Seshens of Haddonfield, New Jersey. Congratulations from *Modern Drummer*!

EVERYONE'S A WINNER.

The 2002 MD Readers Poll and Hudson Music's DVD Collection.



Hudson Music would like to thank the readers of Modern Drummer Magazine for selecting three of our DVD titles among the top choices in the "Instructional Video/DVD" category of the 2002 Modern Drummer Readers Poll.

Hudson Music also congratulates 2002 MD Readers Poll winners Carter Beauford ("Making Music"), Vinnie Colaiuta, Akira Jimbo and Paul Leim ("MD Festival 2000"), Dennis Chambers, Phil Collins and Steve Smith ("A Salute To Buddy Rich"), Peter Erskine ("Live In New York City", "Live At Jazz Baltica") and Mike Portnoy ("Liquid Drum Theater").

Watch for "Classic Solos" Vol. 2 and Steve Smith "Drumset Technique" on DVD and Video — Fall 2002!

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MD's 2002 CONSUMERS POLL

Modern Drummer's last *Consumers Poll* appeared in the October 1999 issue. Many significant new products have been developed since then, and dozens of new and innovative manufacturers have entered the market. With that in mind, it's time once again for you to state your preferences regarding drum and percussion equipment currently on the market, and the manufacturers of those products.

Please take a moment to read the following instructions. Then use one of the two formats outlined below to submit your votes. Poll results will be published in our December 2002 issue.

TO VOTE BY MAIL:

1. Use the ballot page from the magazine (or a photocopy).
2. Include your name and address where indicated.
3. Place the ballot in an envelope and mail to: Modern Drummer Consumer Poll, 12 Old Bridge Road, Cedar Grove, NJ 07009. **All ballots must be postmarked no later than July 1, 2002.**

TO VOTE ONLINE:

1. Go to www.moderndrummer.com.
2. Click on the ballot button located on the home page.
3. Fill in your selections in the appropriate fields on the ballot.
4. After you have entered your selections, press the "Submit" button.

(Note: Your browser must accept cookies in order for your vote to count.)

1. Most Innovative Manufacturer

In the past three years, which manufacturers have consistently provided products demonstrating the best new ideas? Which manufacturers have produced products that were both new *and* useful—as opposed to gimmicks or fads?

2. Best Quality And Craftsmanship

Which manufacturers do you think produce the most reliable and trouble-free products or equipment? Which demonstrate the greatest attention to quality control?

3. Most Consumer/Service Oriented

Which manufacturers give the best warranty service, repairs, and replacements? Which have the quickest deliveries or turnaround time for servicing? Which offer the most information *before* the sale, in terms of easy-to-use catalogs, informative flyers, or other consumer-oriented literature?

4. Most Interesting Advertising Campaign

Manufacturers devote a great deal of time, effort, and money to their advertising. We'd like to know which manufacturer presented the ad that you found the most intriguing, exciting, and original. Whose ad particularly caught your attention? Whose ad gave you the incentive to go out and examine a product more closely?

5. Most Valuable Product

What product, introduced since October of 1999, has made your playing life easier, offered you more musical creativity, or in some other way improved your situation more than any other?

6. Comments Section

Please cite examples of specific products, services, or policies that led you to vote for a given manufacturer in each category. For the category of Ad Campaign, please describe the particular ad, and give your reasons for choosing it. For the category of Most Valuable Product, please briefly explain your reasons for choosing that product.

MODERN DRUMMER OFFICIAL CONSUMERS POLL BALLOT

MOST INNOVATIVE MANUFACTURER

Acoustic Drum Manufacturer_____
Cymbal Manufacturer_____
Percussion Manufacturer_____
Electronics Manufacturer_____
Accessory Manufacturer_____

BEST QUALITY AND CRAFTSMANSHIP

Acoustic Drum Manufacturer_____
Cymbal Manufacturer_____
Percussion Manufacturer_____
Electronics Manufacturer_____
Accessory Manufacturer_____

MOST CONSUMER/SERVICE ORIENTED MANUFACTURER

Acoustic Drum Manufacturer_____
Cymbal Manufacturer_____
Percussion Manufacturer_____
Electronics Manufacturer_____
Accessory Manufacturer_____

MOST INTERESTING ADVERTISING/MARKETING CAMPAIGN

Product, Manufacturer, and Ad Description

_____

MOST VALUABLE PRODUCT

Product and Manufacturer_____

COMMENTS

_____
_____
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_____

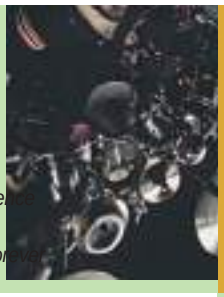
Name (Please Print)_____
Address_____ **City**_____
State_____ **Zip**_____

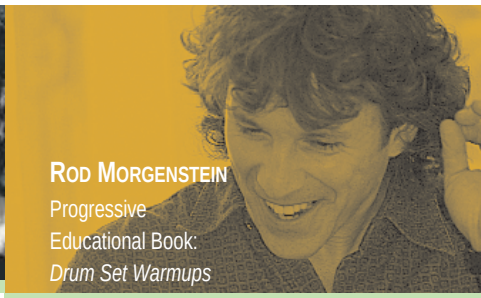
WINNING MEANS A LOT.

THANK YOU FOR VOTING FOR THESE GREAT PLAYERS IN THE MODERN DRUMMER READERS' POLL.

DAVE WECKL
#1 Contemporary Jazz
Studio
All-Around
Educational Video:
A Natural Evolution Vol. 3 'Getting Your Own Sound'

MIKE PORTNOY
#1 Progressive
#1 Clinician
#1 DVD: *Liquid Drum Theater*
Recorded Performance:
#1 *Six Degrees of Inner Turbule*
Live Scenes from New York
TransAtlantic: Bridge Across Fo



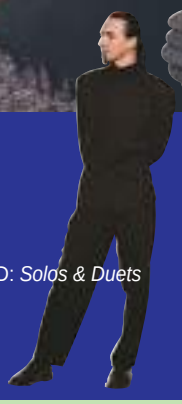


ROD MORGENSTEIN
Progressive
Educational Book:
Drum Set Warmups

ZORO
#1 R&B
Clinician

VIRGIL DONATI
Progressive
Clinician

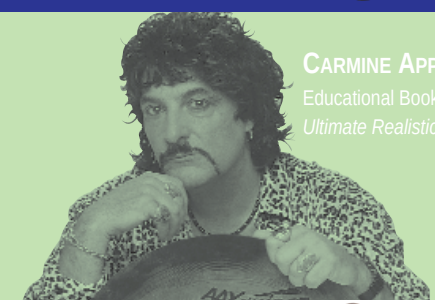
JACK DEJOHNETTE
Mainstream Jazz



TERRY BOZZIO
Clinician
Educational Video/DVD: *Solos & Duets*

ED SHAUGHNESSY
#1 Big Band

RICHIE 'GAJATE' GARCIA
Percussionist

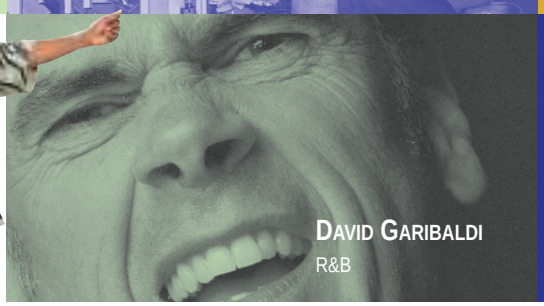


CARMINE APPICE
Educational Book:
Ultimate Realistic Rock

JOSE PASILLAS
#1 Up & Coming

PHIL COLLINS
Big Band

JOHN BLACKWELL
R&B

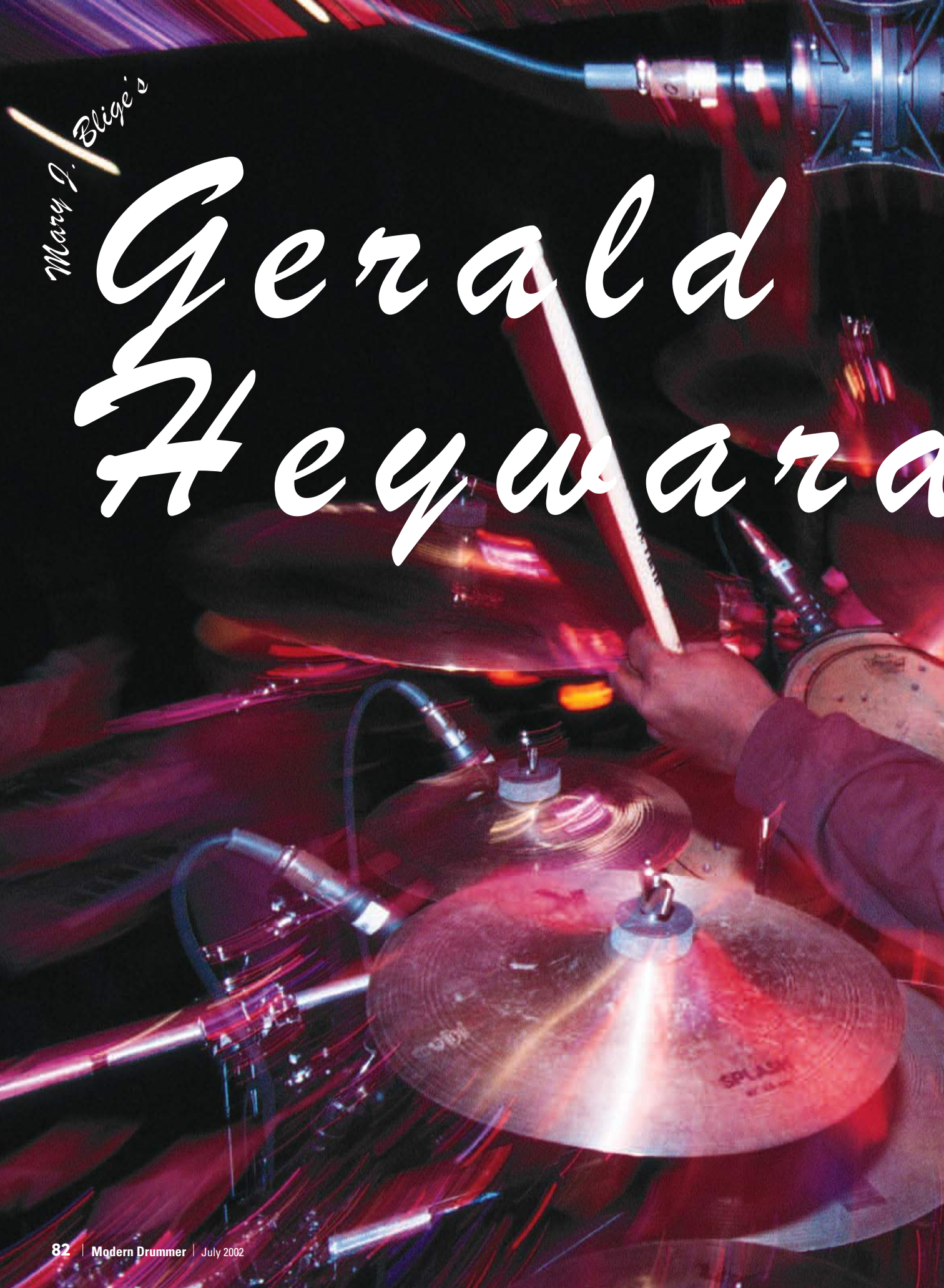


DAVID GARIBALDI
R&B

DOM FAMULARO
Clinician

From your friends

SABIAN

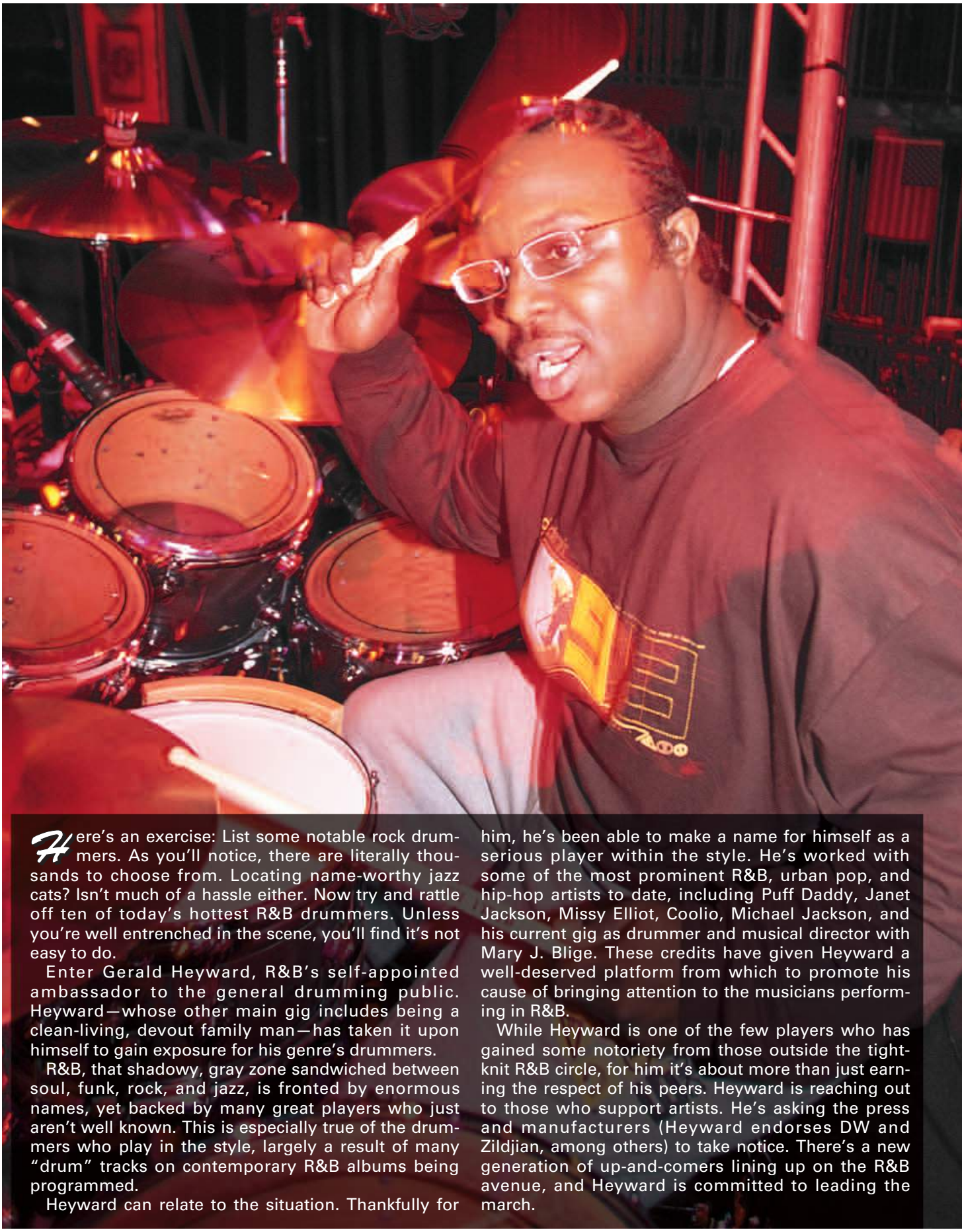


Mary J. Blige's

Gerald Heyward

The Ambassador Of R&B

Story by Waleed Rashidi • Photos by Paul La Raia



Here's an exercise: List some notable rock drummers. As you'll notice, there are literally thousands to choose from. Locating name-worthy jazz cats? Isn't much of a hassle either. Now try and rattle off ten of today's hottest R&B drummers. Unless you're well entrenched in the scene, you'll find it's not easy to do.

Enter Gerald Heyward, R&B's self-appointed ambassador to the general drumming public. Heyward—whose other main gig includes being a clean-living, devout family man—has taken it upon himself to gain exposure for his genre's drummers.

R&B, that shadowy, gray zone sandwiched between soul, funk, rock, and jazz, is fronted by enormous names, yet backed by many great players who just aren't well known. This is especially true of the drummers who play in the style, largely a result of many "drum" tracks on contemporary R&B albums being programmed.

Heyward can relate to the situation. Thankfully for him, he's been able to make a name for himself as a serious player within the style. He's worked with some of the most prominent R&B, urban pop, and hip-hop artists to date, including Puff Daddy, Janet Jackson, Missy Elliot, Coolio, Michael Jackson, and his current gig as drummer and musical director with Mary J. Blige. These credits have given Heyward a well-deserved platform from which to promote his cause of bringing attention to the musicians performing in R&B.

While Heyward is one of the few players who has gained some notoriety from those outside the tight-knit R&B circle, for him it's about more than just earning the respect of his peers. Heyward is reaching out to those who support artists. He's asking the press and manufacturers (Heyward endorses DW and Zildjian, among others) to take notice. There's a new generation of up-and-comers lining up on the R&B avenue, and Heyward is committed to leading the march.

MD: Most R&B drummers get their start by playing the club circuits in bands. But you came from another route.

Gerald: Yeah, I come from the church. My background is in gospel music, and I'm deep into the church. I'm saved. I claim God to be my savior.

There's so much talent within the church, people that the general public never hears about. But that's changing. Now I would say ninety-nine percent of the top R&B drummers come from a church background. It's to a point now where if you don't have a drummer with a gospel background playing your R&B gig, it isn't dope.

MD: Is that because you gained a certain feel from years of playing along with a gospel choir?

Gerald: That's part of it. Playing gospel music requires a different approach. And what you learn there is something that can't be taught by a teacher. It's about experience. I'm not really educated when it comes to drums, as far as schooling. But God has given me a talent to play. It all comes from the inside, from the heart.

MD: Did you initially start drumming by playing in church?

Gerald: I played congas first because our church already had a drummer. But then he stopped being able to make it all of the time, so I got on the drums and filled in for him. Well, it just worked out that eventually I became the head drummer of the church. And that experience led directly to my being "discovered."

In 1986 I played on a church choir album by Hezekiah Walker. The album was called *I'll Make It.* Around that time, there was a group called Guy, with Teddy Riley. Teddy heard me play on that record and said, "That's gotta be two dudes playin'." So he called and asked me to audition for his band. I played for him and he was like, "You gotta come on the road with us right now!"

MD: How old were you at the time?

Gerald: I was seventeen. But I was like, "Nah, that's whack. Y'all music is corny!" See, for gospel music, you gotta have chops, because it can be so open. It's not really scripted. But I felt that Teddy's stuff was too straight. So Teddy said, "All right, this is what I want you to do. Why don't you be a tech with us so you can come and check out the scene?"

So for my first gig, I was a drum tech—and I was terrible at it! Man, it took me eight hours to set up a rack. They were like, "Okay, Gerald, you can't be drum tech." So then I was in charge of the percussion rig, which was smaller, and that was cool. I was good at that, and they said, "All right, we're gonna promote you to stage manager."

A little while after this, we had a rehearsal in LA, and everyone left the room. They happened to leave the sequencer going. I had told Teddy, "Listen man, I can't play with no drum machine. We never did that in church. I don't know what that's about." I was sitting there by myself, so I got on the drums and started playing along to the sequence. I played the full song, with all my chops and everything. Well, I didn't know that Teddy and the band were all hiding in the room! They came out and said, "See, we told you!" Next thing you know, I was the drummer.

My first gig with Guy was in 1990. I went from Guy to Keith Sweat, then to Mary J. Blige, then to Sylk, S.W.V., Coolio, Monica, Faith, Carl Thomas, Puff Daddy, Missy Elliot…

MD: …you have an incredible résumé!

Gerald: Oh man, it's a blessing! I just played on the new Michael Jackson album. I played on the song "Rock My World." I also played on a song called "Privacy."

MD: In general, aren't you more of a stage drummer than a studio drummer?

Gerald: I'm not really a record dude. I go and do a lot of sampling, or if there's one song they want live drums on, I'll get the call. Sampling, loops, and things like that are what I've usually done in the studio.

I don't feel too comfortable in the studio. I feel that I'm more creative live. Nowadays there's Pro Tools, where all you've got to do is play a four- or eight-bar pass, and they create the whole song from that.

MD: Do you think that kind of technology is lessening the integrity of the new generation of drummers?

Gerald: I look at it this way: Technology is going to be technology. It's at your discretion to use it or not. We know what we were doing before, so you could go that route if you want. But in the right hands,

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Terry Santiel

On Stage With Mary J.

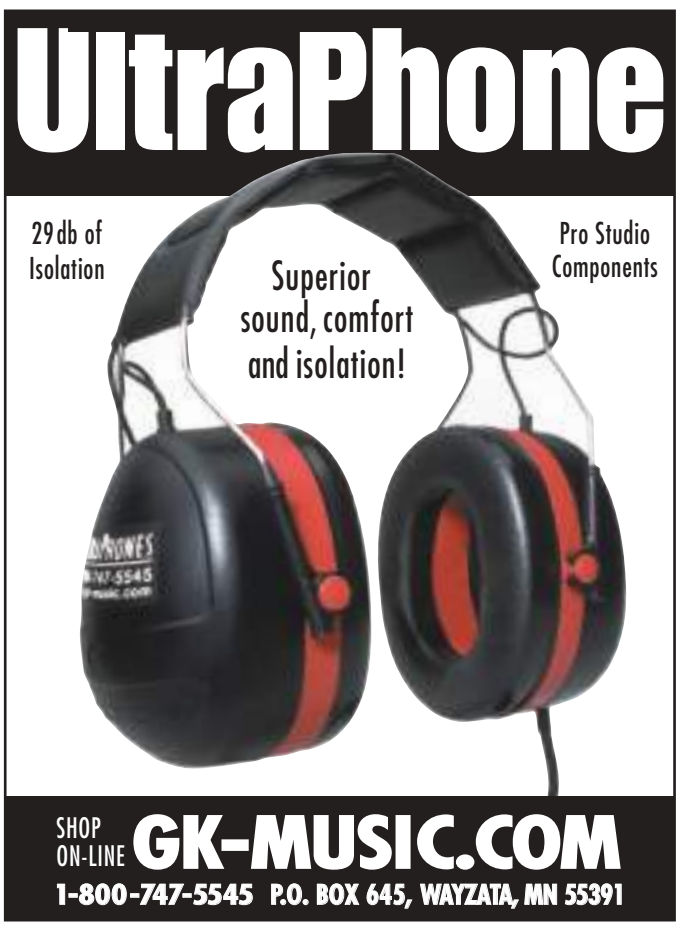
by Waleed Rashidi

"Well, how many should I mention?" We've just asked Terry Santiel to list a few of the projects he's been involved with. "As far as things I've done, some of the highlights include Madonna, Patti LaBelle, Jeffrey Osborne, Janet Jackson, the Pointer Sisters, Soul II Soul, Patrice Rushen, Sheena Easton, and Jermaine Jackson. And I still work with Barry White. That's just a partial list." Here's another line on his list: Terry's currently Gerald Heyward's percussionist on stage with Mary J. Blige.

The Los Angeles-born and bred Santiel has been working on stage alongside drummers for nearly thirty years, launching his time in the group Rose Royce, who are best known for their hit "Car Wash." "If you look at any of those old Rose Royce album covers, you'll see me with a big afro," Santiel says with a hearty laugh. "I was with them from the beginning. That was my first steady gig."

Santiel has had the good fortune of being strictly a percussionist—and making a good living from it—ever since the mid-'70s. "I've been doing this since I was thirteen," he says. "In fact, I haven't had to work any other job."

From his participation in "We Are The World," to work with major acts such as Smokey Robinson, Bell Biv DeVoe, and Elton John, Santiel has amassed an incredible amount of experience both on the stage and in the studio. Yet unlike his kit-playing counterpart Heyward, Santiel says his time is split



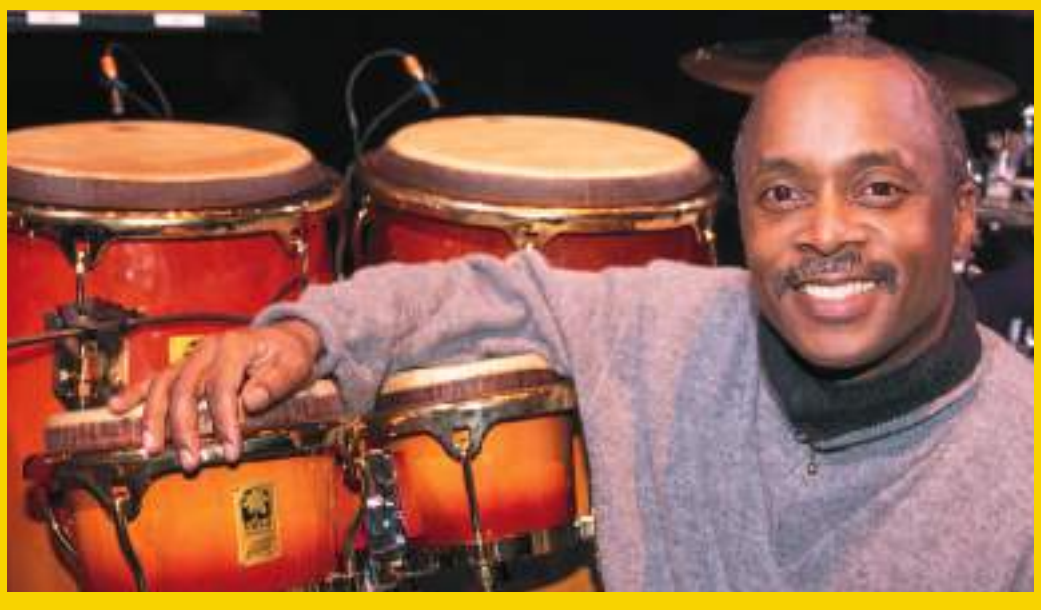
evenly between live and studio work. "I really love to do the live stuff for the feedback from the audience," Terry admits. "There's an emotion you feel that you get live. But on the other hand, I'm really creative and I like to have an outlet for that side in the studio."

Santiel hopes to have his first solo effort ready by next year. But don't expect to hear Santiel behind the drumset on this recording—he doesn't play it. "My feet don't work!" he admits, laughing. "It's funny, but I've actually done a few recording sessions where I've played hi-hat and snare with my hands, and then I'd grab a mallet and overdub a kick drum part!"

Of his on-stage counterpart, Santiel says, "Gerald is a really dope drummer, especially playing all of his swingin' hip-hop stuff. His groove is really nice. He's easy to play with, and we work well together. He's definitely one of the top five drummers I've worked with."

Santiel's thankful to his endorsing companies (Toca, Gibraltar, Vic Firth, Zildjian, and Alternate Mode) for supporting him over the years. On the Mary J. Blige tour, Terry has a full plate to choose from, including three congas, bongos, timbales, a vast array of small percussion instruments, and electronics.

"I've been blessed," Terry says. "I've done well in this business. I've been on just about every major tour since I started. And that's saying a lot, because it doesn't happen to everybody."



The readers' choices:

Steve Smith
(DW Pedals)

Billy Ashbaugh
(DW Drums, Pedals & Hardware)

Bernie Dresel
(DW Drums, Pedals & Hardware)

Travis Barker
(DW Pedals)

Richie "Gajate" Garcia
(DW Drums, Pedals & Hardware)

Carter Beauford
(DW Pedals)

Marco Minnemann
(DW Drums, Pedals & Hardware)

Louie Bellson
(DW Pedals)

José Pasillas
(DW Drums, Pedals & Hardware)

Terry Bozzio
(DW Drums, Pedals & Hardware)

Chad Wackerman
(DW Drums, Pedals & Hardware)

Vinnie Colaiuta
(DW Pedals)

Zoro
(DW Drums, Pedals & Hardware)

The drummer's choice:

Drum Workshop
(www.dwdrums.com)

Gerald Heyward

continued from page 85

technology can be very musical.

MD: Do you have a pretty good knowledge of electronics and whatnot?

Gerald: Yeah, I'm not an MPC-60 dude. I'm a ddrum cat. I do triggers and stuff. If I really wanna learn something and I sit down with it for a while, I'm good at it. If I put my mind to it and learn the basics, it's cool.

MD: Besides trying to promote your own career, I know you're also trying to spread the word for other R&B drummers who aren't as well known.

Gerald: There are so many guys. A friend of mine, Gerard Barnes, played for Sisqo. He's phenomenal. Teddy Campbell plays great. He does all of Ricky Miner's stuff. Nisan Stewart does all Timbaland and Missy now. My friend Calvin Rogers is an up-and-coming dude from church who is blazing. He's done R. Kelly, but he's also done some gospel stuff that's amazing. There are so many dudes that all of us should know about.

These are all cats that grew up with me or after me, and it's all good 'cause we're one big family. I feel that I need to let everyone know that this is the future, this is what is the next evolution, and this is what the world's waiting for. Like I said, with everything I do, I reference God, and I'm happy he's brought me to this point. I said when I was ten years old that I would be in *Modern Drummer*, and everything I spoke is happening. I've been blessed. I'm just trying to spread His blessings to others.

I'm pulling for the cats that are coming behind me, the cats I call my crew. I'm trying to knock down some barriers, so when they come, it'll be easier for them. That's my thing now. I want to do anything I can, like pass on advice or just converse with players about what they need to do.

MD: Who would you say has been a good role model for you?

Gerald: Ricky Lawson has talked with me about the business. I remember him telling me, "You play pocket to put money in your pocket." He's one of the highest-paid drummers performing today, so I take his advice seriously.

I'm also a Steve Gadd lover. I love the way he plays. He doesn't have the over-the-top chops that some of the cats have today. But he's the only man I know who can play a tom-tom throughout an entire song and make it feel just like he was playing a snare drum. If I tried that, I'd be fired! [laughs] He's Steve Gadd. He's got that amazing feel, and that's very important to me. Chops are fine, but being able to groove and to play with feel is what it's all about. When I sit down to play, I pour my heart into every note. That's what Steve Gadd does, and that's why he's been such a big influence.

MD: Let's talk about some of your gigs with notable artists, mainly Janet Jackson, Blackstreet, Puff Daddy, and Mary J. Blige.

Gerald: Well, let me start by saying there's an East Coast and a West Coast approach. The West Coast approach is a little more controlled, where you play the exact part with the right sound. East Coast is a little more aggressive, with acoustic drums on top of what's been programmed.

Janet's gig was about playing all the parts. This means that if the song had a handclap and electronic bass drum, my snare drum would trigger the handclap and I'd have to play the part exactly like it was on the record. Blackstreet's gig involved playing acoustic drums on top of a drum machine. I had to play the parts that were programmed, but I also had to add to it in certain spaces to color it up.

I did a lot of TV shows with Puffy. I also worked on some remixes in the studio with him. And I've worked for all of his artists—the whole Bad Boy roster. And now I'm the musical director for Mary J. Blige.

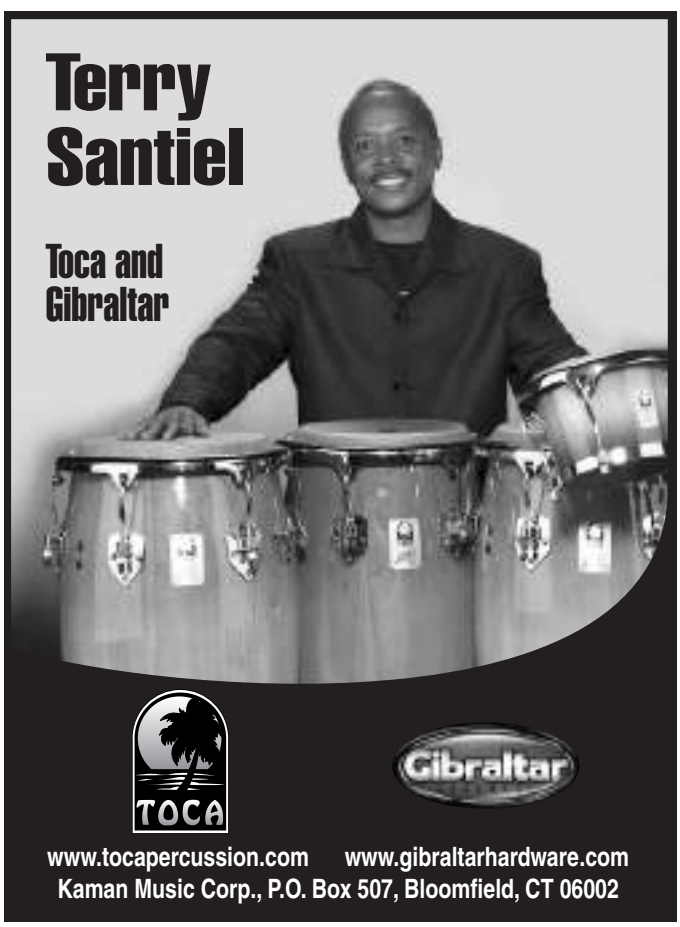
MD: What does being a musical director entail?

Gerald: First off, you have to know the artist and be able to communicate with her. And you have to make sure that the band is playing the song correctly. I also act as a representative for the band to the artist and management. I try to make sure everybody is happy and that things run smoothly. It's a cool gig, but there can be a lot of stress.

I'd like to point out that drummers make good musical directors. Several of my friends are doing it. Teddy Campbell was the musical director for 98°, Gerard Barnes was the musical director for Sisqo, and Brian Moore is about to be the musical director for Christina Aguilera.

MD: What's it like working with percussionist Terry Santiel in Blige's band?

Gerald: First of all, most bands I've played with haven't had a percussionist. Drum machines have been used to cover the percussion parts. A few years back, when I was with Blackstreet, we were preparing to do MTV Unplugged. It was decided that we needed a percussionist for that. Well, Terry came in, we rehearsed a bit, and he had a sweet vibe. Everything he played was tasteful. He knew



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F. 9x12 tom (maple)
G. 11x14 floor tom (oak)
H. 13x16 floor tom (oak)
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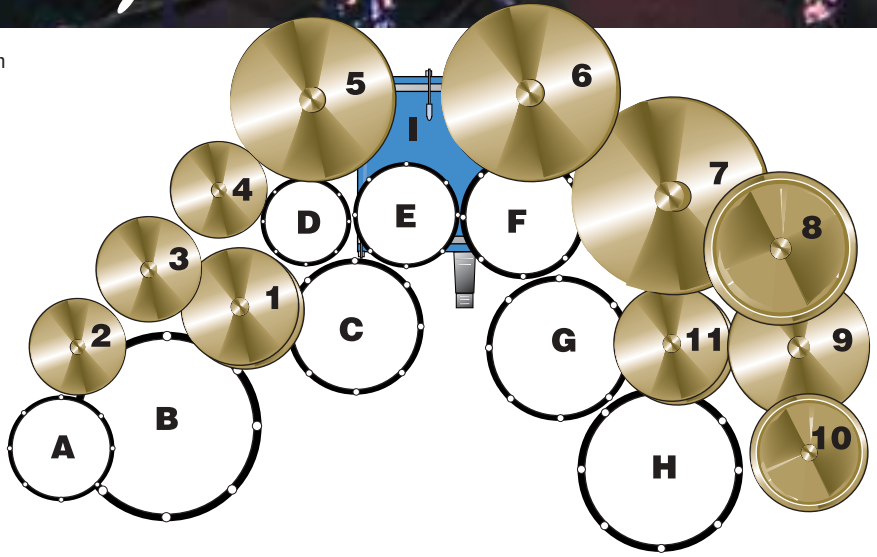
6. 19" A Custom crash
7. 21" A Rock ride
8. 16" China Low
9. 15" Azuka crash
10. 12" Oriental China Trash
11. 12" Mastersound hi-hats



Percussion: Yamaha Russ Miller Signature Wedges (for sidestick sound)

Hardware: DW, including their titanium 9000 series double pedal (fairly tight spring tension), Roc-N-Soc throne

Heads: Remo coated Falam K on snare batter with Ambassador snare-side head (tuned high with Moon Gel for muffling), clear Pinstripes on tops of toms with clear Ambassadors on bottoms (no muffling), clear PowerStroke 4 on bass drum batter with DW logo (Ambassador) on front (DW pillow and small piece of foam against front head for muffling)

Sticks: Vic Firth 3AW model

Electronics: Ddrum 3 for kick and snare triggering, Audio-Technica microphones, Crown 1200 amp for Clark Synthesis transducer (thumper) attached to throne, Future Sonics in-ear monitors

what to play and how to bring it across. So when Mary wanted to add a percussionist to her band, I knew the right guy.

Terry's been playing with us for three years now. He's a great musician and a good person. We've become very close friends. He's actually my new baby's godfather.

MD: How closely do you get to interact with some of the artists you work for?

Gerald: Again, I've been blessed, because there are a lot of people that I've been close to. And I'm close to them not because I'm a drummer. I can say that about Puffy, Missy, all of them. I can pick up the phone and say, "Yo, what's up? This is Gerald. What's the deal?"

I've gotten along well with the people I've worked for. Like Missy, she likes to buy sneakers. I'm a sneaker freak, so we connected right there. I knew Puffy before he was Puff Daddy, when he used to work in Uptown. People like Rodney Jerkins, a big-time producer, I knew when he was twelve years old at church. There's always a connection, through me being a church musician or me being myself. You know, you've got to be a musical chameleon in this business, but you have to be a sincere person.

MD: Speaking of being a chameleon, does your kit change much?

Gerald: If it's a TV show where we're only doing one song, I break the kit down to only what I need for that one song. My usual kit is pretty big, which I just feel comfortable playing.

MD: Why such a big kit?

Gerald: Teddy in Blackstreet wanted me to use a big kit, so I got used to it. Two snare drums, two hi-hats, plenty of cymbals and electronics—I like having the selection.

MD: Do you rely on triggering a lot?

Gerald: Not really. Sometimes there are specific sounds I need to reproduce. That's where the triggering comes in. For the most part, I use triggers for sound effects and things like that.

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et you've heard that before. But if you didn't listen to your mom about what's good for you, why would you listen to us?

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Gerald Heyward

MD: Do you find playing with a drum machine limiting?

Gerald: Nope. I find a drum machine to be a comfort. It keeps you in the pocket and it makes you think before you react.

MD: What kinds of preparation did you make for your stellar Grammy performance with Blige?

Gerald: Being the musical director, I had to trim the song length down to three minutes and thirty-eight seconds, which was the time we were told it had to be. First, I had to talk to Mary and say, "Let's do the intro, two verses, a chorus, a vamp, and out." She agreed to it. So then I used Pro Tools to edit the song into that form to let Mary hear how it sounds. She was cool with it. Then I handed out CDs to the whole band and we rehearsed it.

MD: You've done a lot of touring over the years. What's the hardest part about it?

Gerald: The hardest part of touring is rehearsing for the tour. Rehearsals are the worst, I hate them. There are different stages of rehearsal. When you start, you learn the basic material. The band gets a rough idea as to the arrangements. After a couple of weeks you get to a point where you've got to edit the material, which takes some time. Once you edit it, you have to organize the material into a show.

Then you go into production rehearsals, where you have to play through the show several times so the lighting, special effects, and other elements can get their act together. It's a long process. But once you get past it, your job becomes easy. You travel, go to a city, do soundcheck, play a show for an hour and thirty minutes, and that's it.

MD: What do you do on the road when you're not performing?

Gerald: When I'm on the road I like to hang out, watch movies, eat a lot of good food, and play dominos and cards. We also have a PlayStation with us. It's all good. But I've got a system: Whatever I don't do at home, I don't do on the road. Clubs and parties, I don't do that stuff at home, so I don't do it on the road.

I'm not a person who drinks or smokes, and I don't cheat on my wife. But I do have one vice, and that's shopping. I love going to the mall. When I'm on the road I hit the malls and buy plenty of sneakers and clothes. I like to shop. That's my other claim to fame!

CONGRATULATIONS!

Modern Drummer 2002 Readers Poll

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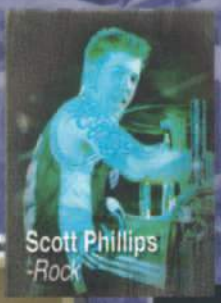
Scott Phillips
-Rock

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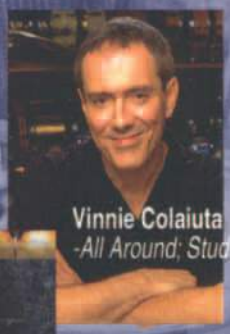
-Percussionist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-All Around; Studio

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-Percussionist

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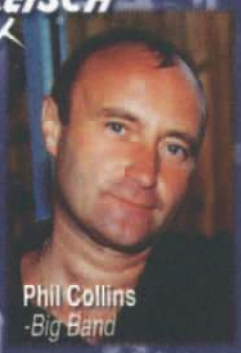
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Bill Stewart
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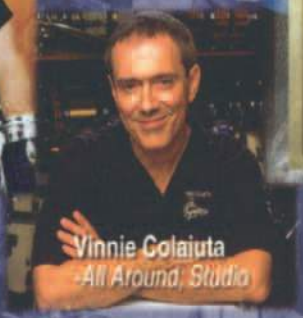
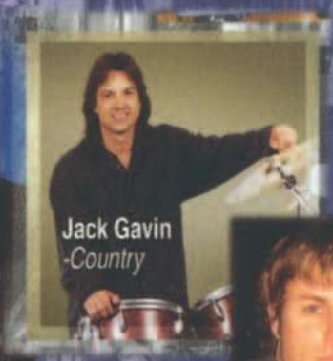

Vinnie Colaiuta
-All Around; Studio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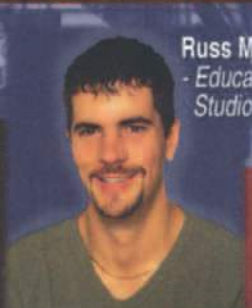
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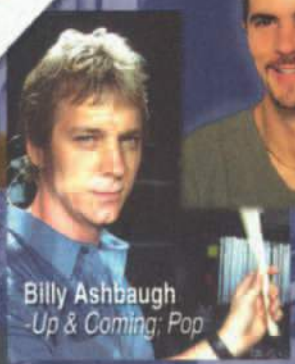
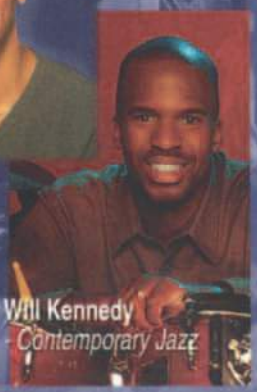

Billy Ashbaugh
-Up & Coming; Pop


Will Kennedy
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Sheryl Crow's Jim

Bogios

Following The Leader

story by Robyn Flans

Jim Bogios was amazingly calm for someone who was about to perform two huge concerts at separate venues in one night. Earlier this year he was scheduled to perform with The Dixie Chicks at the Universal Ampitheatre in Los Angeles for a Recording Artists Coalition (RAC) benefit. That performance would follow a show at the LA Forum with Sheryl Crow. He'd have to do dual soundchecks and performances in very diverse areas of LA. But Bogios was pumped for it.

While Crow has been Bogios's main gig for the past few years, he came in contact with The Dixie Chicks when the two acts were on the Lillith Fair tour. And although he juggles a couple of other artists in his off time, Jim maintains that he *always* sticks to his first commitment, no matter what the offer. "People who jump around for a better gig develop a bad reputation. That always comes back to bite you on the ass."

Bogios currently lives in Seattle, although his roots are in California's Bay Area. He was playing pots and pans as a tyke, and music was always in the house since his dad was a trumpet player with The San Francisco Symphony. At first hesitant about his son's chosen profession (having experienced the heartaches of music firsthand), Chris Bogios' most valuable advice to his son was to learn all he could if he wanted to make a living playing music. "My parents ended up supporting my decision all the way," Jim says, "letting us have rehearsals in the garage and living room."

At twelve, Bogios began studying privately with Gregg Sudmeier, with whom he studies, on and off, to this day. "Gregg's a teacher anyone would love to have," Jim enthuses. "He makes a living drumming—not that you can't learn great things from someone who makes their living just by teaching. But when it's someone who's out there doing it, he can show you things that you can't learn from a book.

"A good teacher is important in the beginning stages to help with technique, reading, and different styles," Bogios continues. "But eventually, studying with someone who has made a living as a player is invaluable. Hopefully they can better prepare you for the stressful situations you'll encounter on gigs and in the studio, as well as the often overlooked—but very important—business side of music."

Bogios's father prompted him to participate in The San Francisco Symphony Youth Orchestra when he was in high school. The talented organization per-

formed tours of Asia and Europe. "I always thought my first tour would be with a rock band," Jim says, "but it was with this orchestra. There I was in high school, touring Europe and playing these halls where Mozart played for the emperor. The Youth Orchestra was run like a professional orchestra—though we didn't get paid. But the musical experience was heavy.

"I remember the first day going in there," Jim continues. "I was this rocker, drumset kind of guy, but my dad said I should check it out. The conductor handed me a triangle part, and I was scared—I was barely able to hit the triangle. But I started to really enjoy it. After a while I felt like I wanted to play better parts.

"The classical thing opened up a whole new world for me," Bogios admits. "I started studying, not just with Gregg, but with a classical percussionist named Jack Van Geem. I got deeper into the parts—all the dynamics and different mallets. It made me think about the music. That opened up classical music for me."

After high school, Bogios attended the University of North Texas for two years. "School is not for everybody, though," he offers. "There are positive things to take away from attending a school such as that. I think the best thing is being around so many dedicated musicians. However, every school has particular curriculums to fit specific degrees. You can find yourself in required courses that don't fit your goals, such as drum corps or Texas government. Eventually I became very selective in the courses I took.

"There are a million different ways to reach your goals in music," Jim says, "and every individual must find the path that best suits their needs. For me, private teachers and playing in various bands have been the significant contributors to where I am today."

Although Bogios would like to have gotten his degree, during the summer after his second year, in 1992, he met up with a band called Papa's Culture. After that there was no going back to Texas. Jim describes Papa's Culture's music as "everything you could imagine. It was the perfect gig for me because it drew upon all the different things I played. It was a rock, jazz, funk, hip-hop, reggae band. It was way ahead of its time."

Bogios recorded two albums with Papa's Culture and remained with them for nearly five years. "The record company didn't know what to do with us," he sighs, "or how to promote us. But we grew together as a band. A big part of who I am and the way I play stems from that band. We worked together for a long time and made our living playing great music. Everybody in the band was close. To me, that was success."

By 1996, though, Papa's Culture was at a professional standstill. Bogios began pursuing other avenues. The guitar player from the band (David Immergluck, now with Counting Crows) had done a session with Sheryl Crow, and he recommended Bogios for her touring band. Crow management called Jim, and then sent a tape three days before they were going to fly him to LA.

"I had a great session booked," Jim says, "but I decided to sub it out so I could concentrate on preparing for my audition with Sheryl. I felt that if I wasn't going to get the gig, it wouldn't be for lack of preparation. I learned the songs from the tape, and I bought her first record, even though they told me we would only be auditioning from the three songs on the tape, which were going to be on her new record. I learned the first record anyway and wrote out the basic forms of the songs, which is where knowing how to read music comes in handy. When you have these kinds of situations where you have to learn things quickly, reading is invaluable. I put together a cheat sheet and spent as much time as I had on all of the material.

"At the audition," Jim continues, "I was surrounded by a lot of famous drummers who were there to audition. I was an unknown kid from the Bay Area. I was terrified. But once I got into the room and we played music, I was fine. We did a couple of songs from the tape. But then Sheryl started to play stuff from her first album. Not only was I able to play that stuff, but it also showed respect for her because I had

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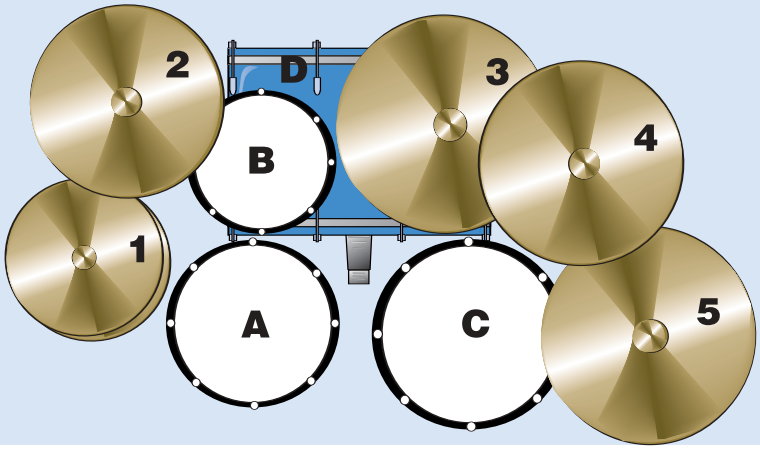
Hardware: All DW 9000 series stands, 5500D model hi-hat stand, 5000AD bass drum pedal (medium spring tension) with felt beater

Heads (live setup): Remo coated CS on snare batter with Ambassador snare-side head (no muffling), coated Emperors on tops of toms with clear Ambassadors on bottoms (no muffling), clear PowerStroke 3 on bass drum batter with Ebony PowerStroke 3 on front (DW pillow for muffling)

Electronics: DrumKAT, Emu E/X 5000 sampler, Fishman trigger on bass drum



learned all of her material. I was like, 'Okay, this is how I play.' I also grabbed a mic' and did a little singing while I was playing, which they were happy about. And I got the gig."

Bogios sings on most of Crow's material in concert, and he believes that having vocal ability gives a drummer an edge in a roomful of other drummers. He's been singing since high school. "I always felt it helped me as a drummer," Jim relates. "My teacher would have me play patterns, and to get a jazz pattern to flow and become second-nature, he would have me read things out loud from a book while playing the pattern. The idea was to get my hands and feet to go on autopilot so whatever I would do with my mouth would not affect my hands. The voice is just like another limb."

Bogios says that Crow needs him to supply different things on stage. "There are so many things I think a singer needs from a drummer," he says. "They have to have a tight musical connection. Communication is key. I think the drummer and singer dictate the ebb and flow of every song and of the whole show. And the drummer has to tune in to how the singer is feeling that night. Each night is going to be different, and you're not going to be able to hit it 100% every night. But if you keep a high percentage, you'll stick around.

"I think the drummer also has to provide the wave that the band rides on," Jim continues. "If you have a drummer who isn't strong, there's a real problem. I think a good

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drummer knows how to lead, but also how and when to follow."

As for performing Crow's material, Bogios loves it. "There are certain songs that never get old," he says, "no matter how many times you do them, like 'Happy.' It's such a great song, and it has a certain swing and vibe to it. The thing that's great about working with Sheryl is that we're constantly changing arrangements and learning cover tunes so that it never gets stale on the road. That's so important.

"With The Dixie Chicks," Jim says, "the show was so huge that we really had to keep things to the letter. Being the backbone was the most important thing on that gig. People are counting on my cues for lighting and such, and there's not as much room to do more. With Sheryl there's a lot of room to stretch. There's a little more flexibility and spontaneity, and my challenge is being open to that while maintaining control of the direction that the evening is taking. I also have to keep an eye on Sheryl. She's constantly changing things up."

Bogios can be heard on Crow's live album, as well as on a couple of tracks from *The Globe Sessions*. "On her studio albums,"

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Bogios Beats

These are the recordings that Jim says best represent his playing.

Artist	Recording
Sheryl Crow & Friends	Live From Central Park
Sheryl Crow	The Globe Sessions
Eagle-Eye Cherry	Present/Future
Mark Eitzel	Invisible Man
Papa's Culture	Papa's Culture But...
Papa's Culture	Live At The Fillmore West
Sunkist	Sunkist

And these are the ones he listens to for inspiration.

Artist	Recording	Drummer
Count Basie	Have A Nice Day	Harold Jones
John Hiatt	Walk On	Michael Urbano
James Brown	Star Time	Clyde Stubblefield, John "Jabo" Starks, others
Steve Bernstein	Diaspora Soul	Robert J. Rodriguez, E.J. Rodriguez
The Beatles	any	Ringo Starr
The Rolling Stones	any	Charlie Watts
The Who	any	Keith Moon

Jim admits, "Sheryl uses a lot of different drummers. I always hope to get in on a cut or two. But at the same time, it's my job to capture all of these different feels from all these different drummers live. I have to cop guys like Jim Keltner and Steve Jordan. Songs are always going to change a little live from how they were done in the studio, but the key when I'm copping these drummers is to capture the essence of what they did on the track. I'm not going to cop every fill note for note, but I have to look for those signature fills that become part of the song. Most importantly, though, I have to capture the right feel and vibe."

Two other recording projects of which Bogios is proud are Eagle-Eye Cherry's *Present/Future* and Mark Eitzel's *Invisible Man*. "I've always been a fan of the Bay Area band American Music Club," Jim says, "so I was excited when their singer, Mark Eitzel, called. When recording, he just let me loose in the studio to play whatever I heard. With the songs we were working on, I ended up playing more percussion than drumset. Mark is an amazing singer and writer, and I

play with him whenever I'm back in the Bay Area.

"I also really enjoyed playing with Eagle-Eye Cherry and his band," Bogios continues. "We recorded the songs in the studio together as a group, which was fun because that doesn't happen very often these days. It's a little harder to get a take, but it has a lot more of a vibe. Eagle-Eye wanted me to join the group and tour, but unfortunately, at the time, I became really busy with Ben Folds."

Ben Folds, Bogios says, is the loosest of all his gigs. "With Ben, it's anything goes, and I mean *anything*. One of my favorite parts of the night is when Ben takes poetry and notes from the audience and we create songs from them on the spot. His gig is so much fun. I definitely plan to work with him some more. That's been such a special chapter in my career, not only musically, but also because he's the nicest guy you'll ever meet."

Bogios appreciates that he's riding a great wave of success. "There are a lot of ups and downs in the music business," he says, "and although I'll do everything in my power to stay at this level, I know there are no guarantees. People struggling in the music business are always asking, 'What do I have to do to make it?' And the answer is, 'Exactly what you're doing. Just don't stop.' Keep yourself in as many playing opportunities as possible, and eventually one will take off. The people who are successful in music are the ones who experience big disappointments, but who work past them. You have to be relentless."

Jim knows that all of his experiences, from those in his youth to his current gigs, have all helped to create the musician he is today. They've also all allowed him to continue to climb the rungs of the music business ladder. "Working with Sheryl has changed my whole life," he says. "I was happy working with Papa's Culture, playing great music, and doing gigs, but we all have dreams of things we want to do. We're always setting more goals for ourselves. Some of the things I dreamed about and wanted to do have come true with Sheryl—performing in front of huge crowds, playing on TV, performing on *Saturday Night Live*, playing at Madison Square Garden and at the Olympics, making a successful record, hearing myself on the radio…. It's all been amazing."

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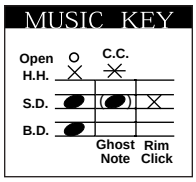
Adrian Young

Rock Steady

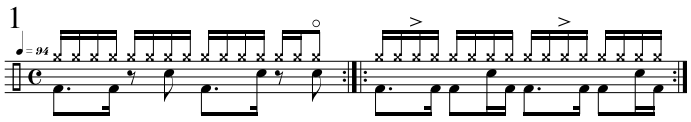
by Ed Breckenfeld



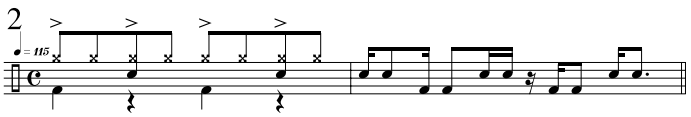
Rock Steady marks No Doubt's return to their exuberant new wave-influenced pop sound, now splashed with third-world rhythms. Great dance music relies on groove, and groove abounds on this album. Adrian Young provides the human touch amid the various episodes of programming, adding interesting drum beats and flourishes throughout. Here are some examples.

"Hey Baby"

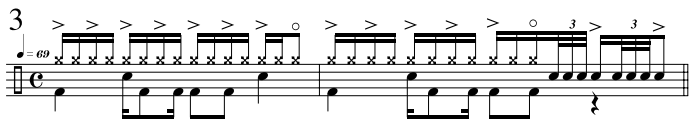
A touch of Caribbean feel from Adrian gives bounce to the chorus and bridge of this hit single.



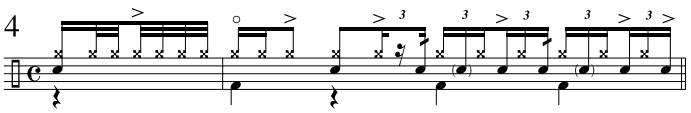
"Hella Good"

Here's a snare/bass syncopated fill from the middle of this dance tune.

"Underneath It All"

Driving hi-hat accents and four-stroke ruffs bring out the reggae in this half-time groove.

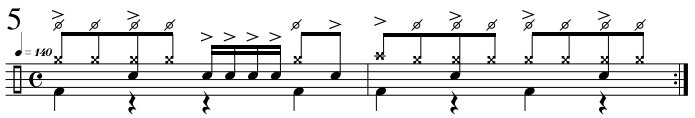


Adrian throws in some cool triplet fills near the end of the song, with accents and drags playing an important role.

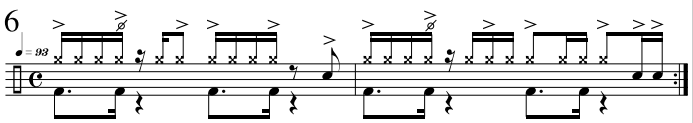


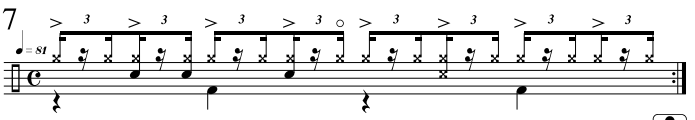
"Don't Let Me Down"

Here's an unusual repeating pattern from the end of this rocker.



"Start The Fire"

More "island" rhythms show up in the chorus of this tune.

"Rock Steady"

The title track features this wonderful old-school reggae beat by Adrian in the pre-chorus. Note the kick drum placement on 2 and 4.

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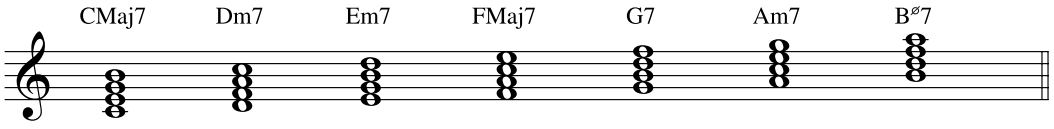
Understanding The Language Of Music

Part 10: Diatonic Harmony

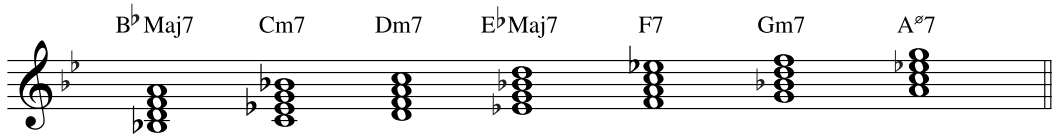
by Ron Spagnardi

The term diatonic harmony refers to the chords associated with a particular scale or key. The most common way to build these chords is to stack 3rds from each degree of the scale. The example below shows what happens when we stack 3rds and build 7th chords on every note of the C major scale.



Notice, in the example above, the *type* of chord built on each degree of the scale. The C and F chords are major 7ths. The D, E, and A chords are minor 7ths. The G chord is a dominant 7th. And B is a half-diminished 7th.

Be aware that the chord type (major, minor, dominant, or diminished) *remains the same* in every major key. For example, in the key of B♭, the same chord type pattern occurs. Here the B♭ and E♭ chords are major 7ths. The C, D, and G chords are minor 7ths. The F chord is a dominant 7th, and A is a half-diminished 7th.

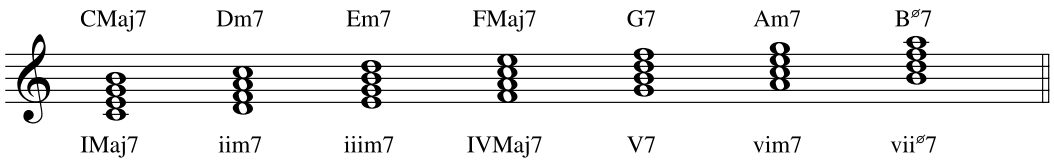


Upper- And Lower-Case Roman Numerals

Now let's bring the Roman numeral system we learned about last month back into the picture. Look at the example below. Notice that *upper-case* Roman numerals are used for the major 7th and dominant 7th chords (I, IV, and V), while *lower-case* numerals are designated for the minor 7th and half-diminished 7th chords (ii, iii, vi, and vii).

I Major
ii minor 7th
iii minor 7th
IV Major 7th
V Dominant 7th
vi minor 7th
vii diminished 7th

Here's what it looks like when we place Roman numerals beneath the diatonic chords of the C scale.

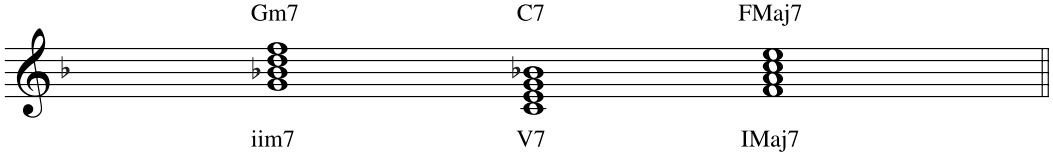


The following are the diatonic 7th chords in each of the twelve major keys. Once again, notice that all the I and IV chords are major 7ths, the ii, iii, and vi chords are minor 7ths, the V chords are dominant, and all the vii chords are half-diminished 7ths. Practice all the chords on the chart in every key.

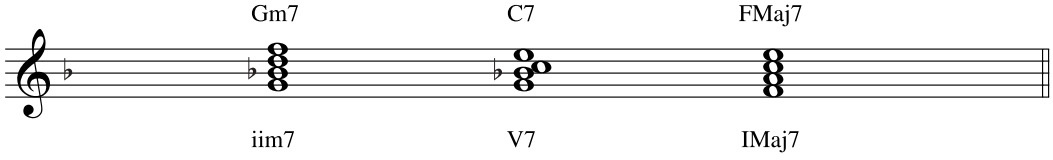
Key	IMaj7	iim7	iiim7	IVMaj7	V7	vim7	viiø7
C	CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	B$^{\emptyset}$7
G	GMaj7	Amin7	Bmin7	CMaj7	D7	Emin7	F$^{\sharp\emptyset}$7
D	DMaj7	Emin7	F$^{\sharp}$min7	GMaj7	A7	Bmin7	C$^{\sharp\emptyset}$7
A	AMaj7	Bmin7	C$^{\sharp}$min7	DMaj7	E7	F$^{\sharp}$min7	G$^{\sharp\emptyset}$7
E	EMaj7	F$^{\sharp}$min7	G$^{\sharp}$min7	AMaj7	B7	C$^{\sharp}$min7	D$^{\sharp\emptyset}$7
B	BMaj7	C$^{\sharp}$min7	D$^{\sharp}$min7	EMaj7	F$^{\sharp}$7	G$^{\sharp}$min7	A$^{\sharp\emptyset}$7
G$^{\flat}$	G$^{\flat}$Maj7	A$^{\flat}$min7	B$^{\flat}$min7	C$^{\flat}$Maj7	D$^{\flat}$7	E$^{\flat}$min7	F$^{\emptyset}$7
D$^{\flat}$	D$^{\flat}$Maj7	E$^{\flat}$min7	Fmin7	G$^{\flat}$Maj7	A$^{\flat}$7	B$^{\flat}$min7	C$^{\emptyset}$7
A$^{\flat}$	A$^{\flat}$Maj7	B$^{\flat}$min7	Cmin7	D$^{\flat}$Maj7	E$^{\flat}$7	Fmin7	G$^{\emptyset}$7
E$^{\flat}$	E$^{\flat}$Maj7	Fmin7	Gmin7	A$^{\flat}$Maj7	B$^{\flat}$7	Cmin7	D$^{\emptyset}$7
B$^{\flat}$	B$^{\flat}$Maj7	Cmin7	Dmin7	E$^{\flat}$Maj7	F7	Gmin7	A$^{\emptyset}$7
F	FMaj7	Gmin7	Amin7	B$^{\flat}$Maj7	C7	Dmin7	E$^{\emptyset}$7

The iim7, V7, IMaj7 Progression

The iim7, V7, IMaj7 is a common chord progression in numerous musical styles, and you should be familiar with it. Let's see what this progression (in root position) would look and sound like in the key of F.



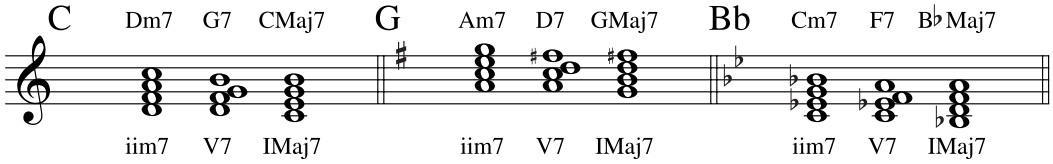
The following is the same progression using the *inversions* we studied in Part 6 of this series. Notice the improved sound when notes move in closer proximity to one another, rather then in wide, awkward leaps. This is called smooth voice leading.



The chart below shows the iim7, V7, IMaj7 progression in every key. Practice this often-used progression in all keys.

Key	iim7	V7	IMaj7
C	Dm7	G7	CMaj7
G	Am7	D7	GMaj7
D	Em7	A7	DMaj7
A	Bm7	E7	AMaj7
E	F$^{\sharp}$m7	B7	EMaj7
B	C$^{\sharp}$m7	F$^{\sharp}$7	BMaj7
G$^{\flat}$	A$^{\flat}$m7	D$^{\flat}$7	G$^{\flat}$Maj7
D$^{\flat}$	E$^{\flat}$m7	A$^{\flat}$7	D$^{\flat}$Maj7
A$^{\flat}$	B$^{\flat}$m7	E$^{\flat}$7	A$^{\flat}$Maj7
E$^{\flat}$	Fm7	B$^{\flat}$7	E$^{\flat}$Maj7
B$^{\flat}$	Cm7	F7	B$^{\flat}$Maj7
F	Gm7	C7	FMaj7

Once you've learned the progression in root position in every key, try using inversions of all the chords. Here's a sample of the iim7, V7, IMaj7 progression in the keys of C, G, and B♭ using inversions to achieve smoother voice leading.



Next month we'll delve deeper into voice leading and examine how the melody comes into the picture.

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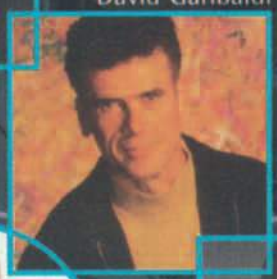

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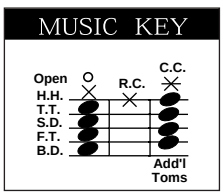
Neil Peart

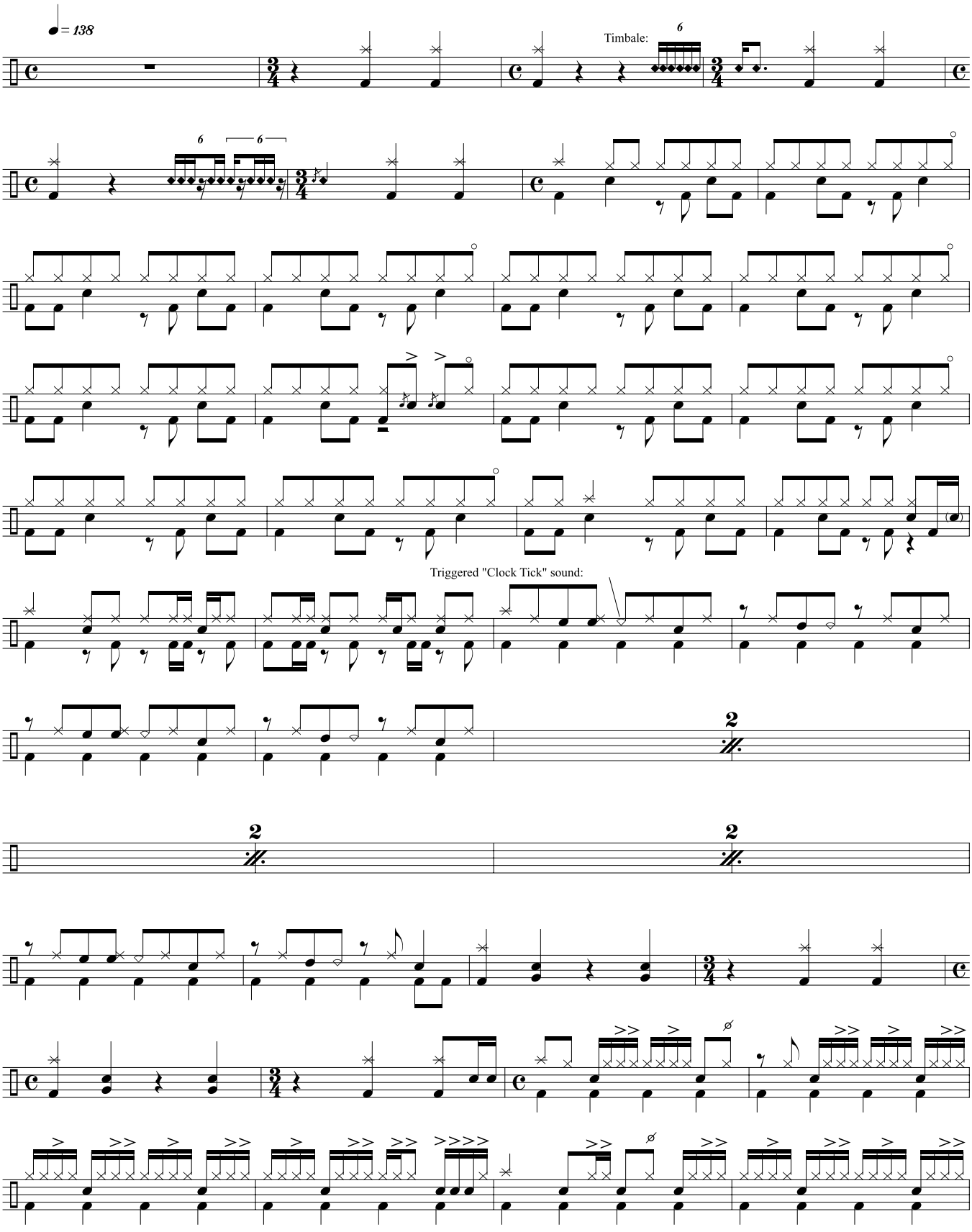
"Time Stand Still"

Transcribed by Joe Bergamini



A new Rush album is always a big event for drummers, and the upcoming release from the legendary band should be no different. This month we'd like to take a look back to 1987 and the song "Time Stand Still," from the album *Hold Your Fire*. This song, which was accompanied by one of the few Rush videos that received airplay on MTV, contains many of Neil's classic drum signatures. It also features creative use of electronics and follows a typically intricate Rush arrangement.

The basic verse groove is a straight rock beat that serves as a counterpoint for the chorus, which includes triggered electronic sounds to imitate the ticking of a clock. Also notice the reverb effect on every other snare hit. (Neil actually reproduces even *this* live. How's that for attention to detail?) The right hand plays upbeats on the ride, while the left moves around the kit, covering the rest of the pattern.

In the bridge, we hear Neil driving a double-handed 16th-note groove, rifled with accents and punctuated by signature fills. The post-chorus is fueled by his signature ride beat (à la "YYZ"). Also listen to the way Neil carefully chooses and builds each fill from its first appearance, growing in intensity as the song progresses.

♩ = 138
Timbale:
6
6
6
Triggered "Clock Tick" sound:
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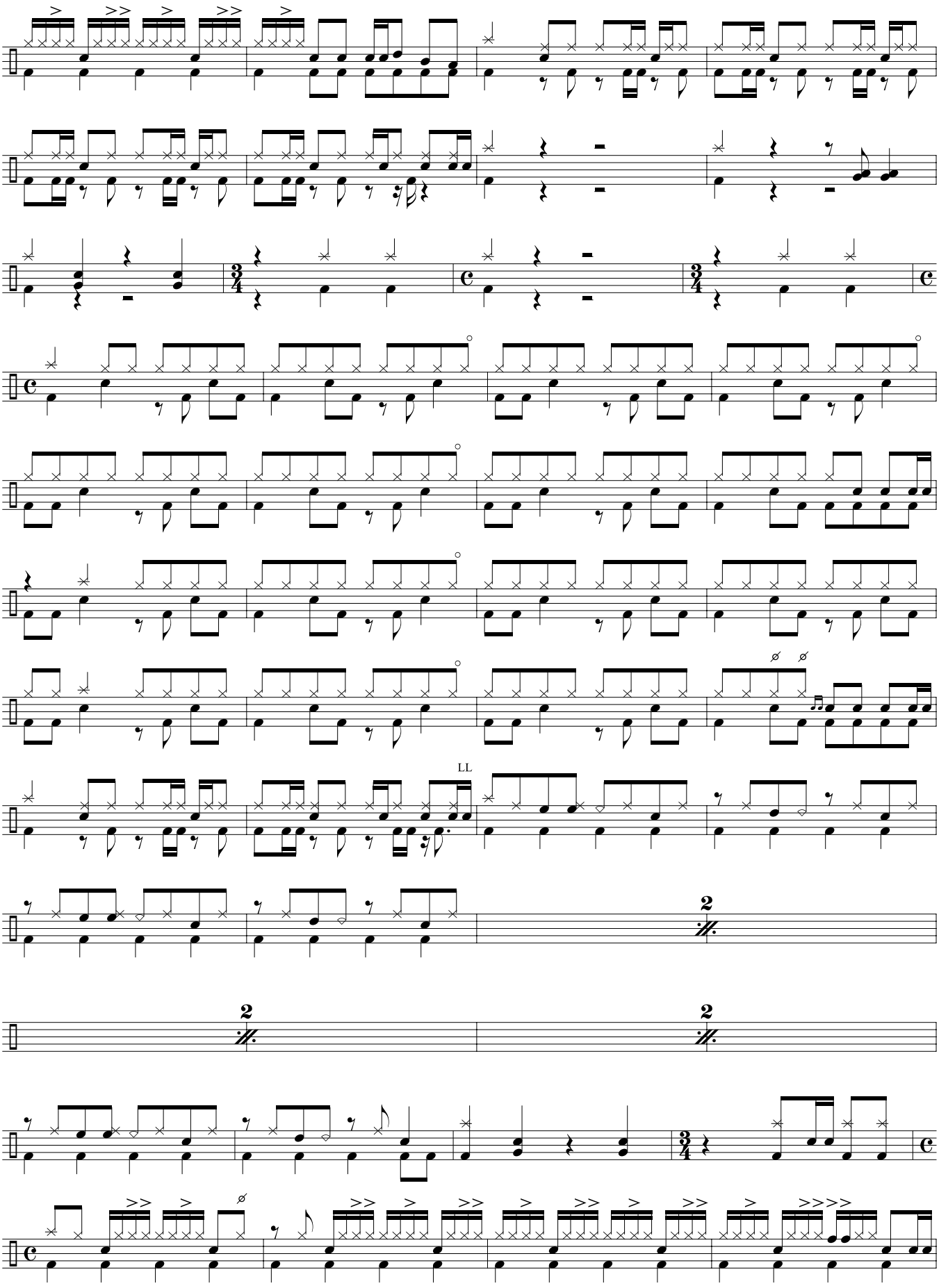
2
2

LL
2
2
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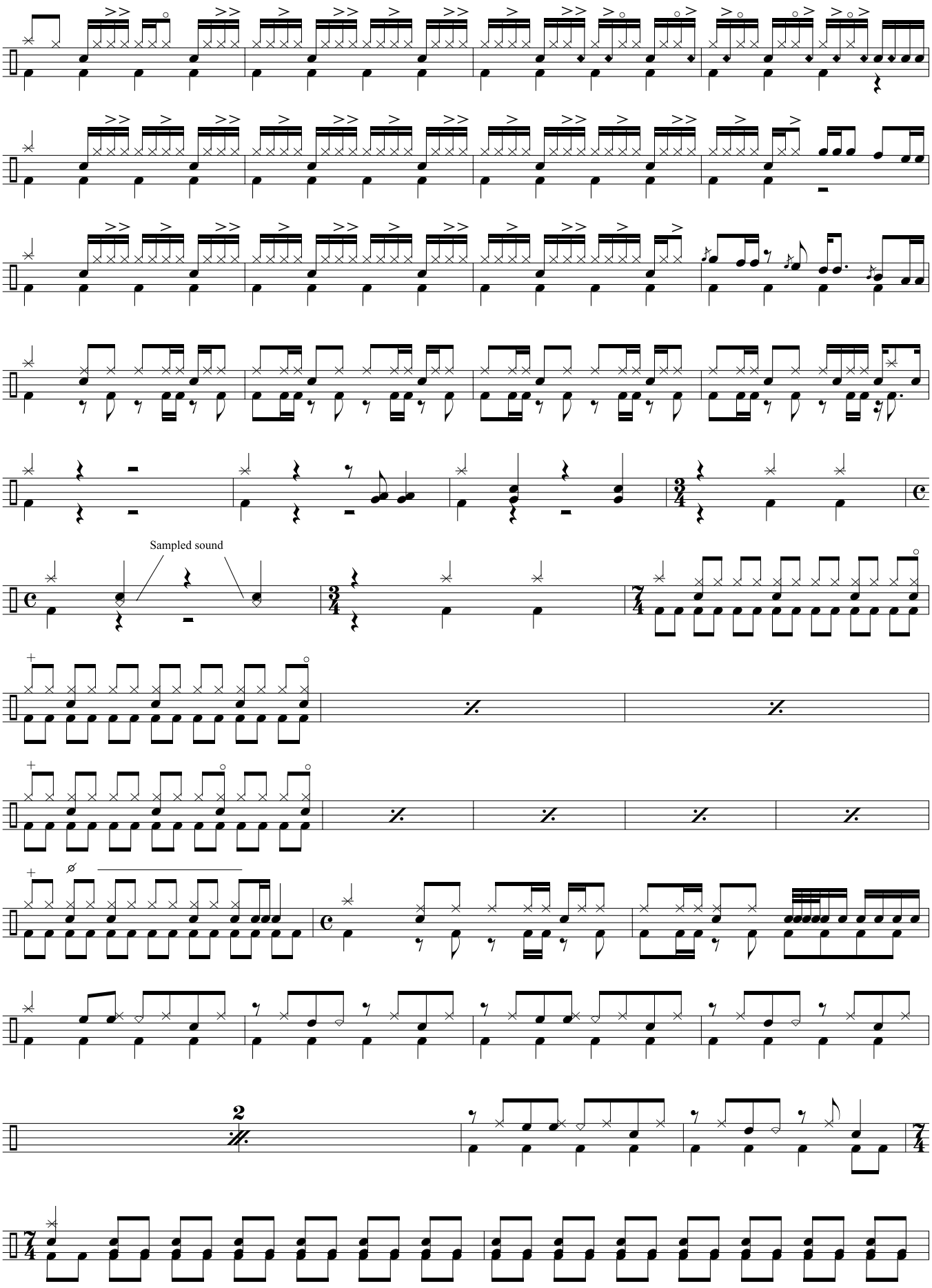
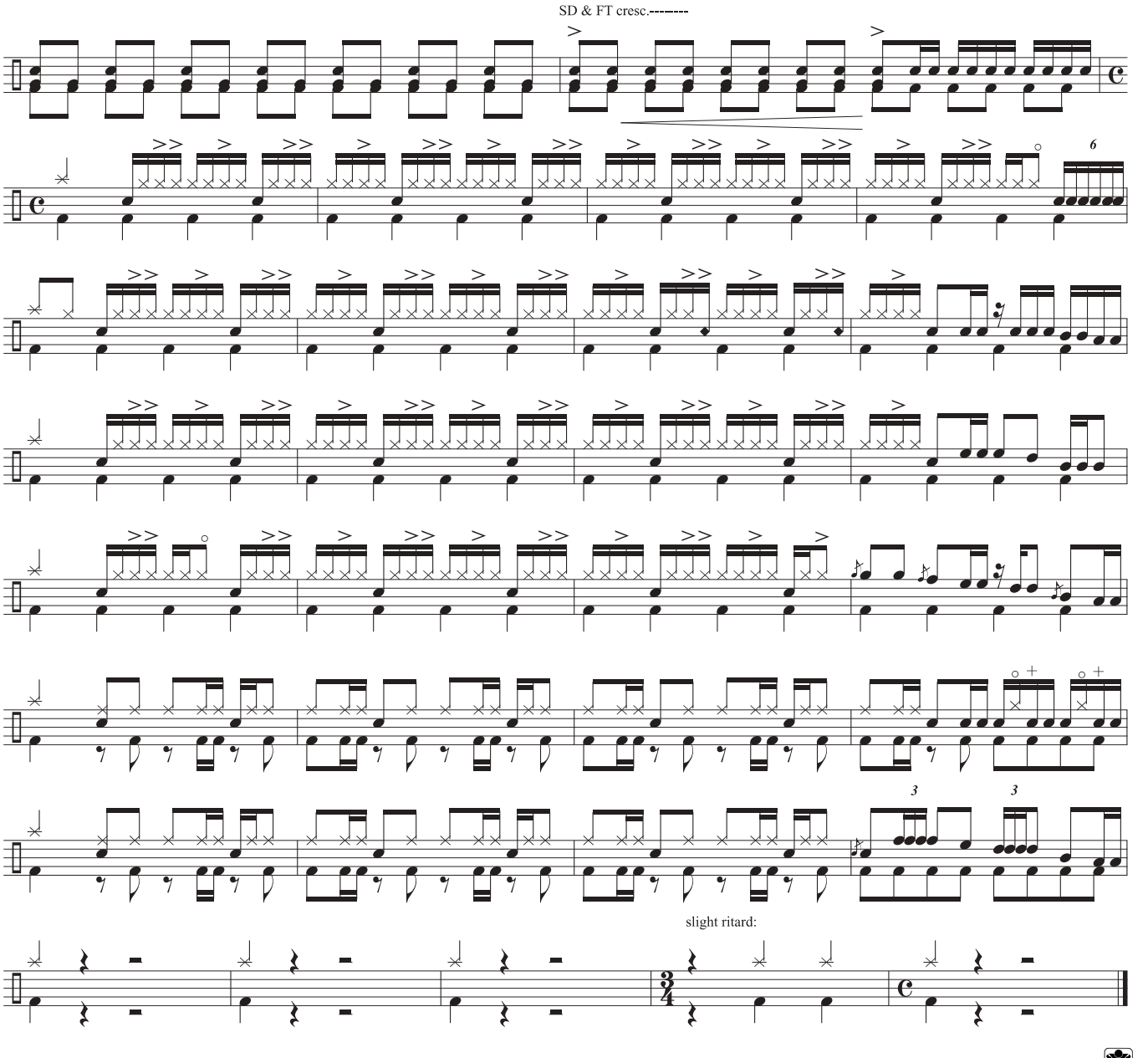

Sampled sound
2

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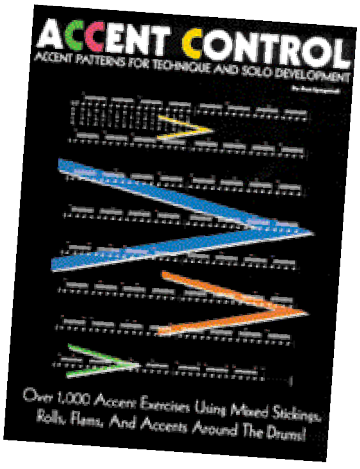
Accent Control

Part 2: Triplets

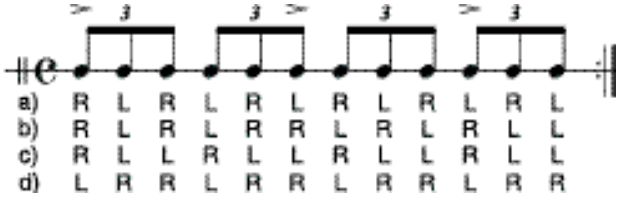
by Ron Spagnardi



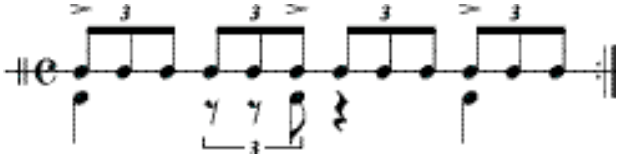
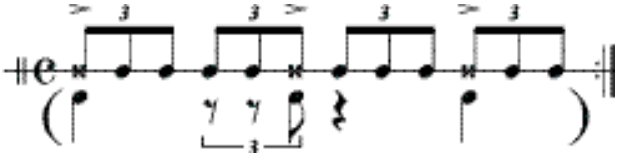
For the second installment of our series on accent control, let's work on applying accents to triplets. (If you missed last month's article on applying accents to 8th-note patterns, you might want to check it out.) The following patterns will give you many possibilities for applying accents to triplet patterns on the drumset.

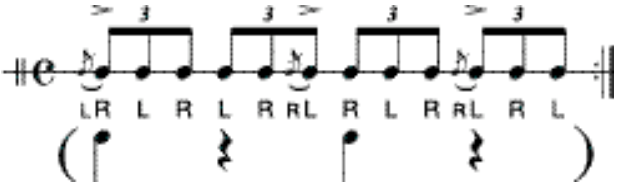
Just like last month, be certain to repeat each pattern at least ten times before proceeding. Practice using all of the recommended stickings, and make a noticeable distinction between all accented and non-accented notes.

Sticking Variations

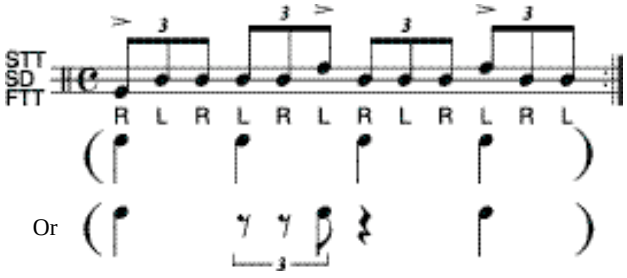


Once you've mastered the various patterns with each of the above stickings, practice all of the material the following four ways:

1) Add the bass drum to all accented notes.

2) Play all accents as rimshots along with the bass drum.

3) Play all accented notes as flams.

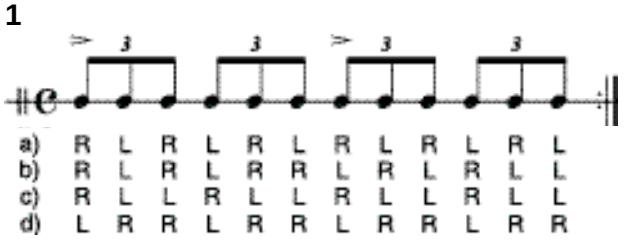


4) Play all exercises on the drumset using alternate sticking. (Play all non-accented notes on the snare drum, right-hand accents on the large tom, and left-hand accents on the small tom.)



One-Bar Patterns

1



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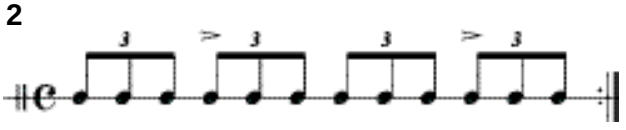

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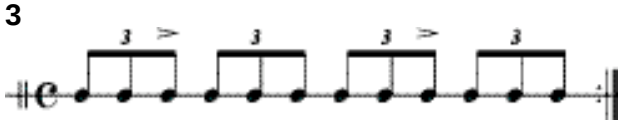

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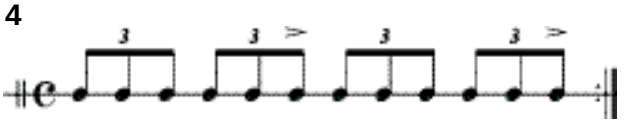

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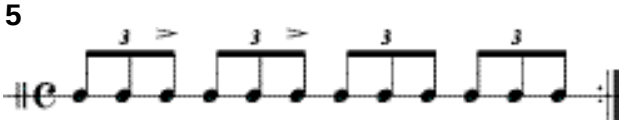

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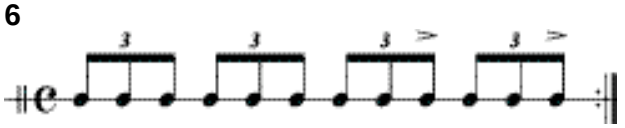

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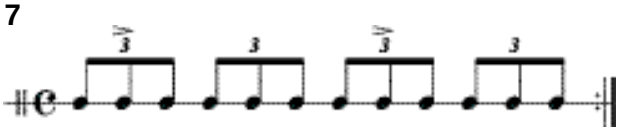
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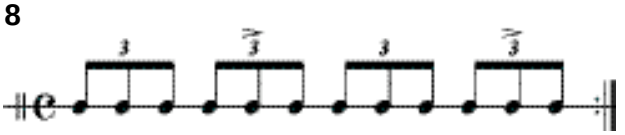
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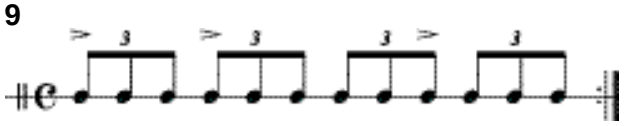

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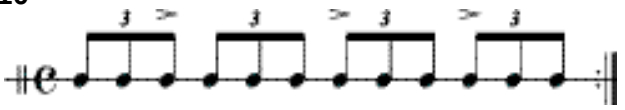

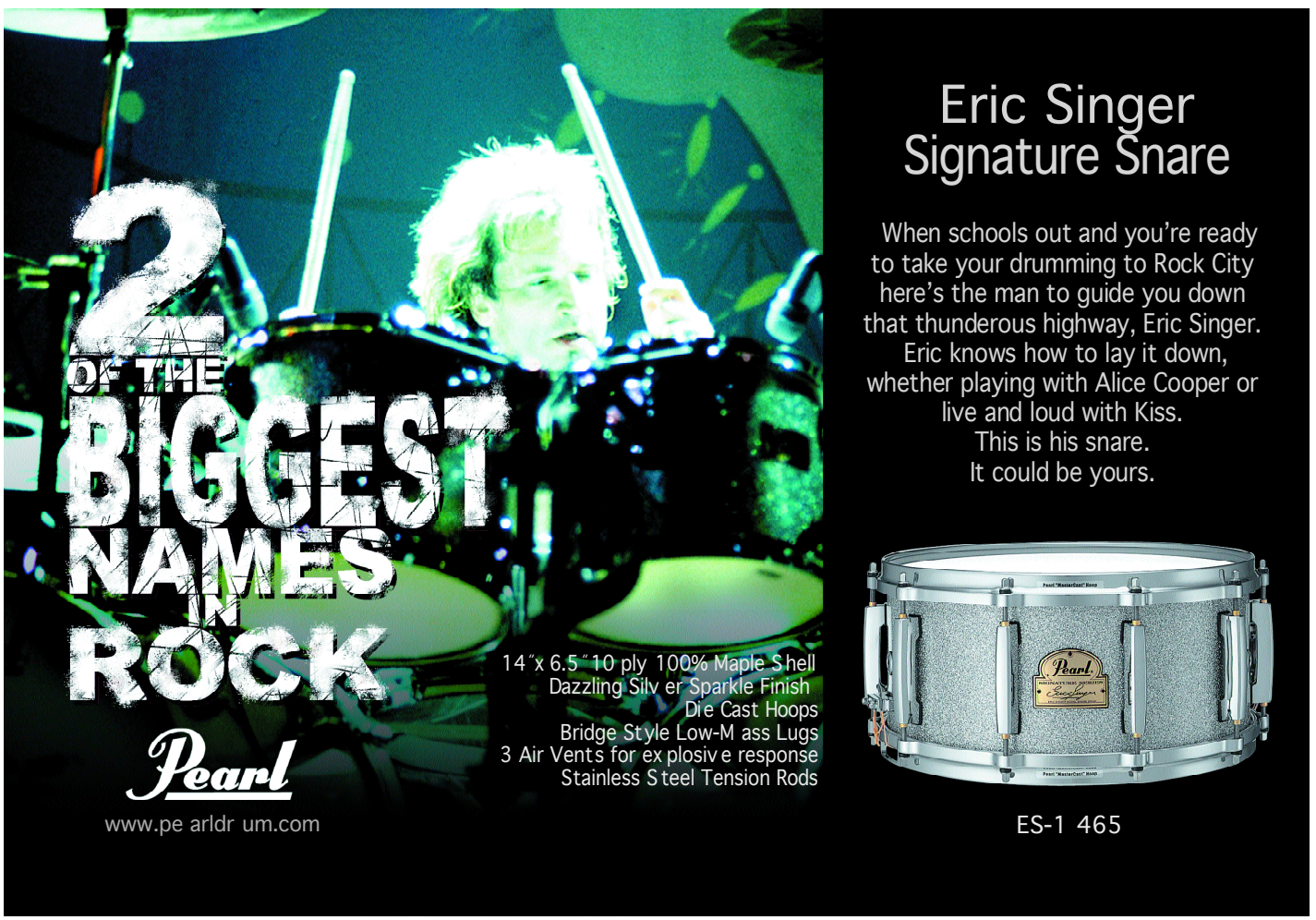

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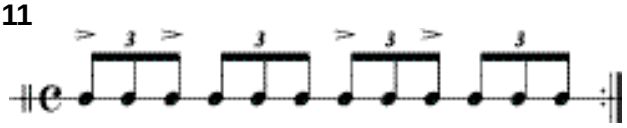

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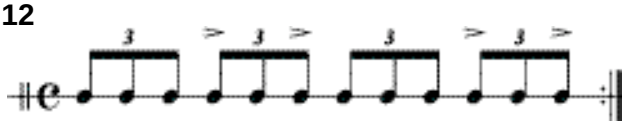

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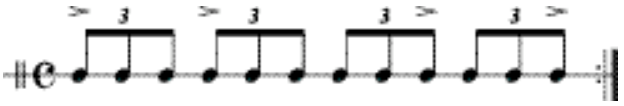

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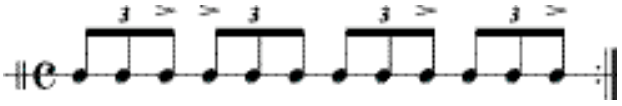

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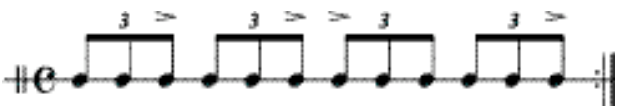

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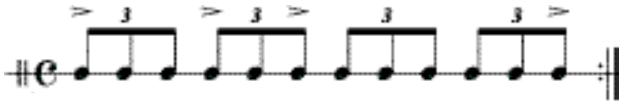
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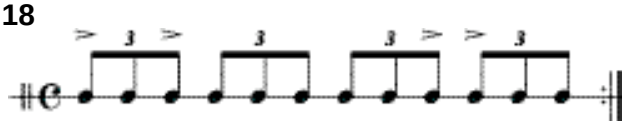

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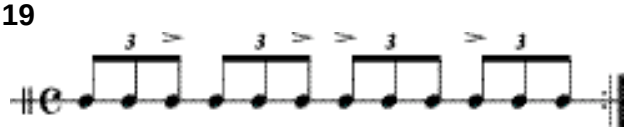

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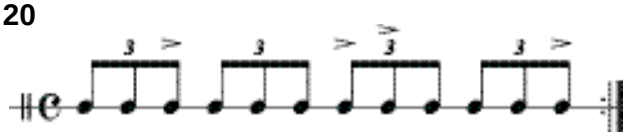
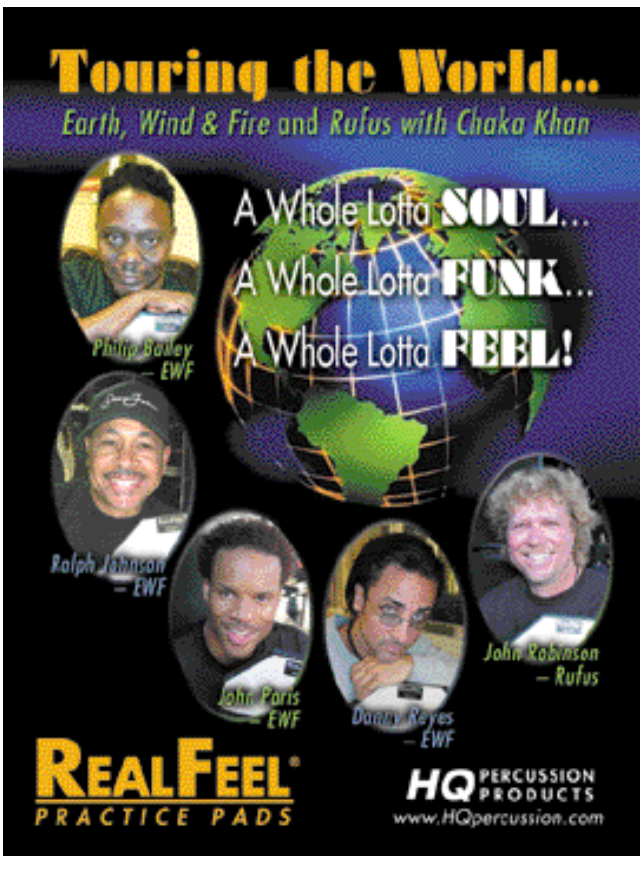
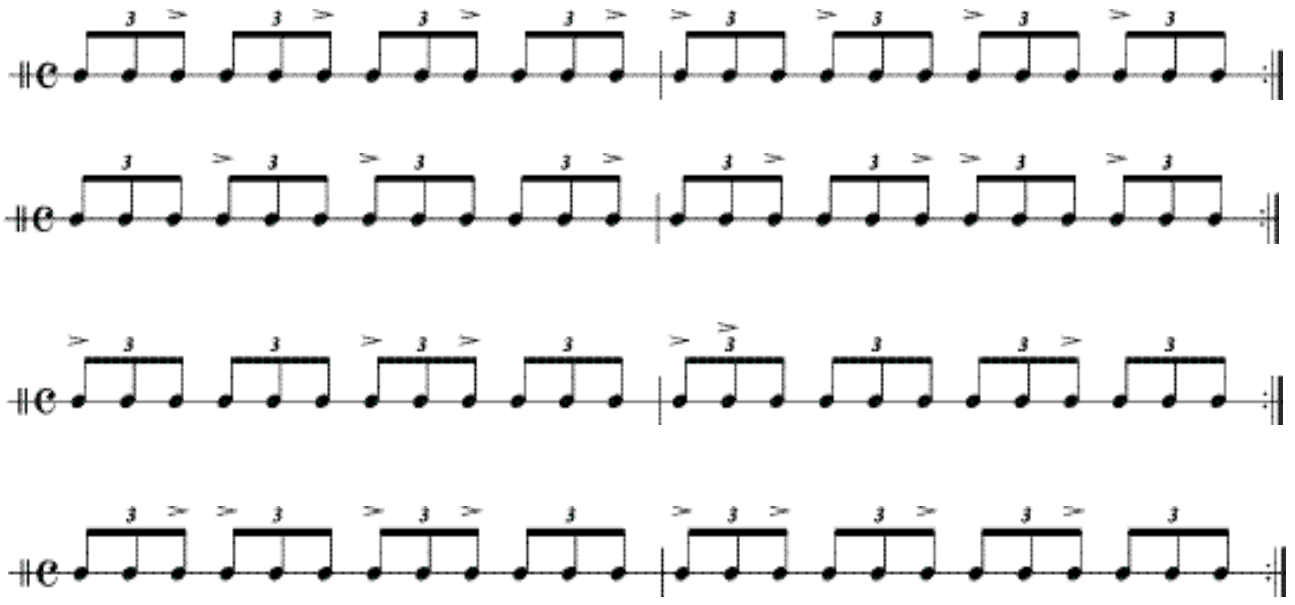
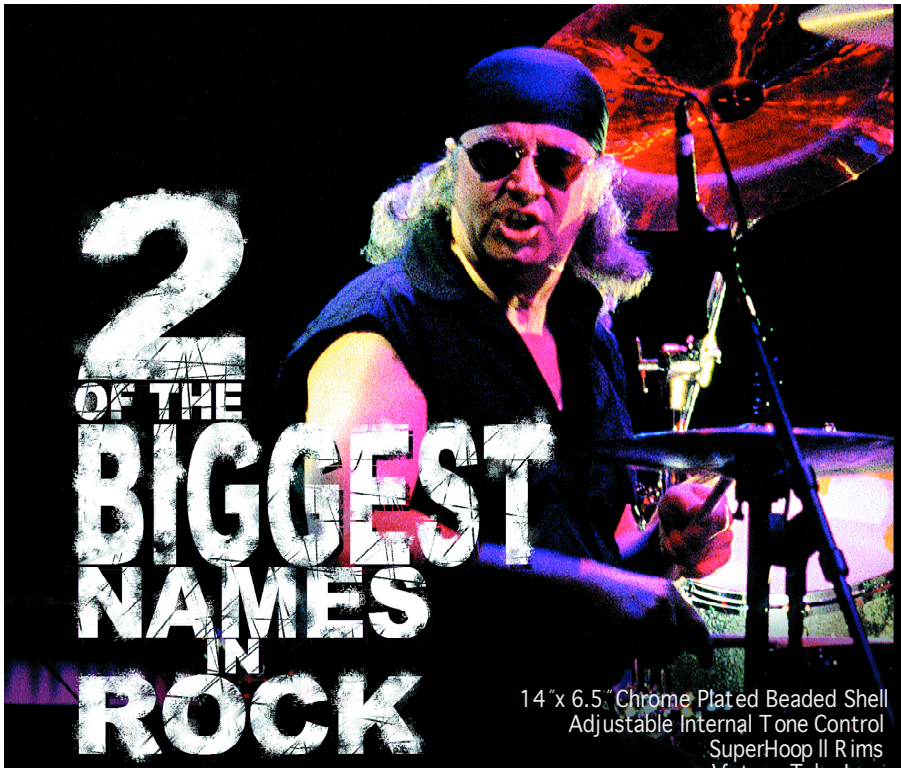




Two-Bar Patterns



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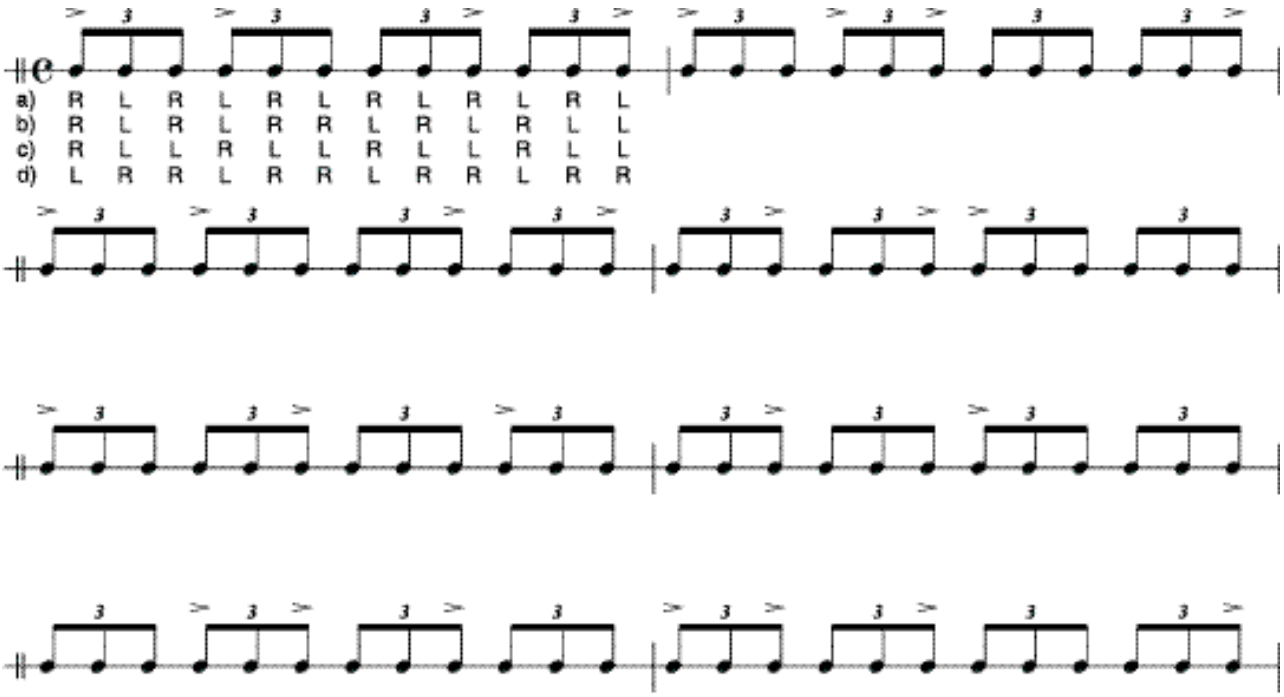
Sixteen-Bar Solo

Finally, here's a brief sixteen-bar solo using accents with triplets.

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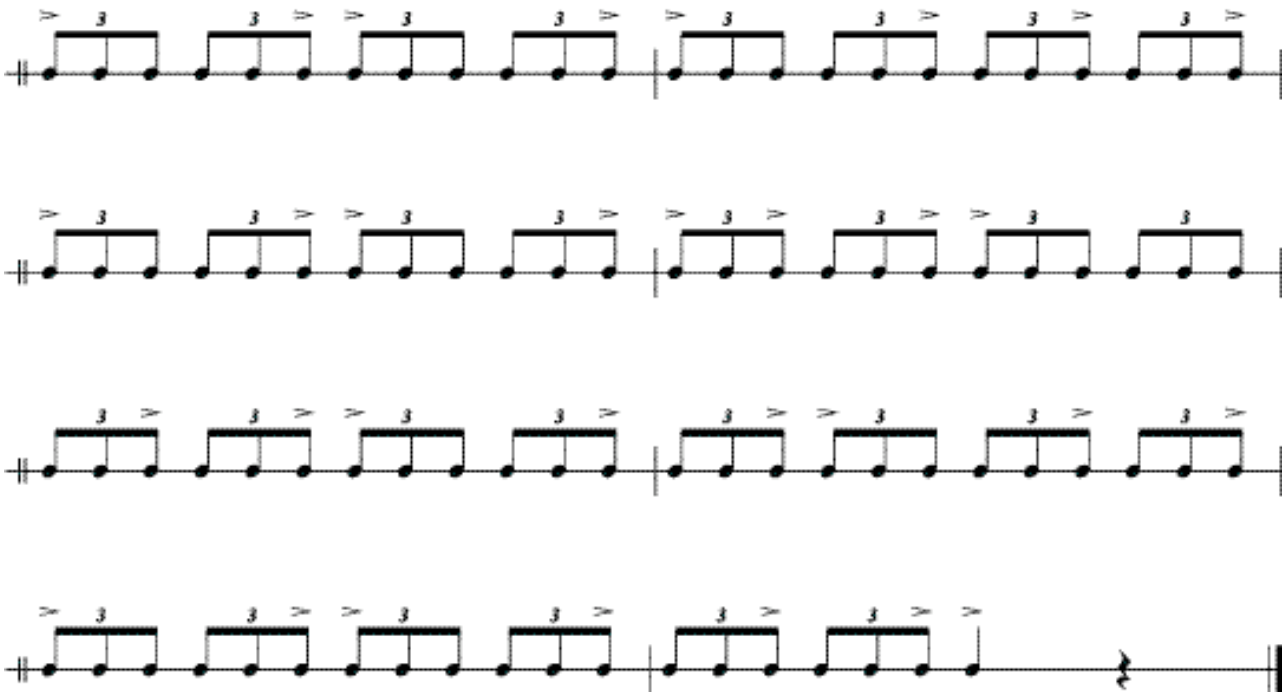
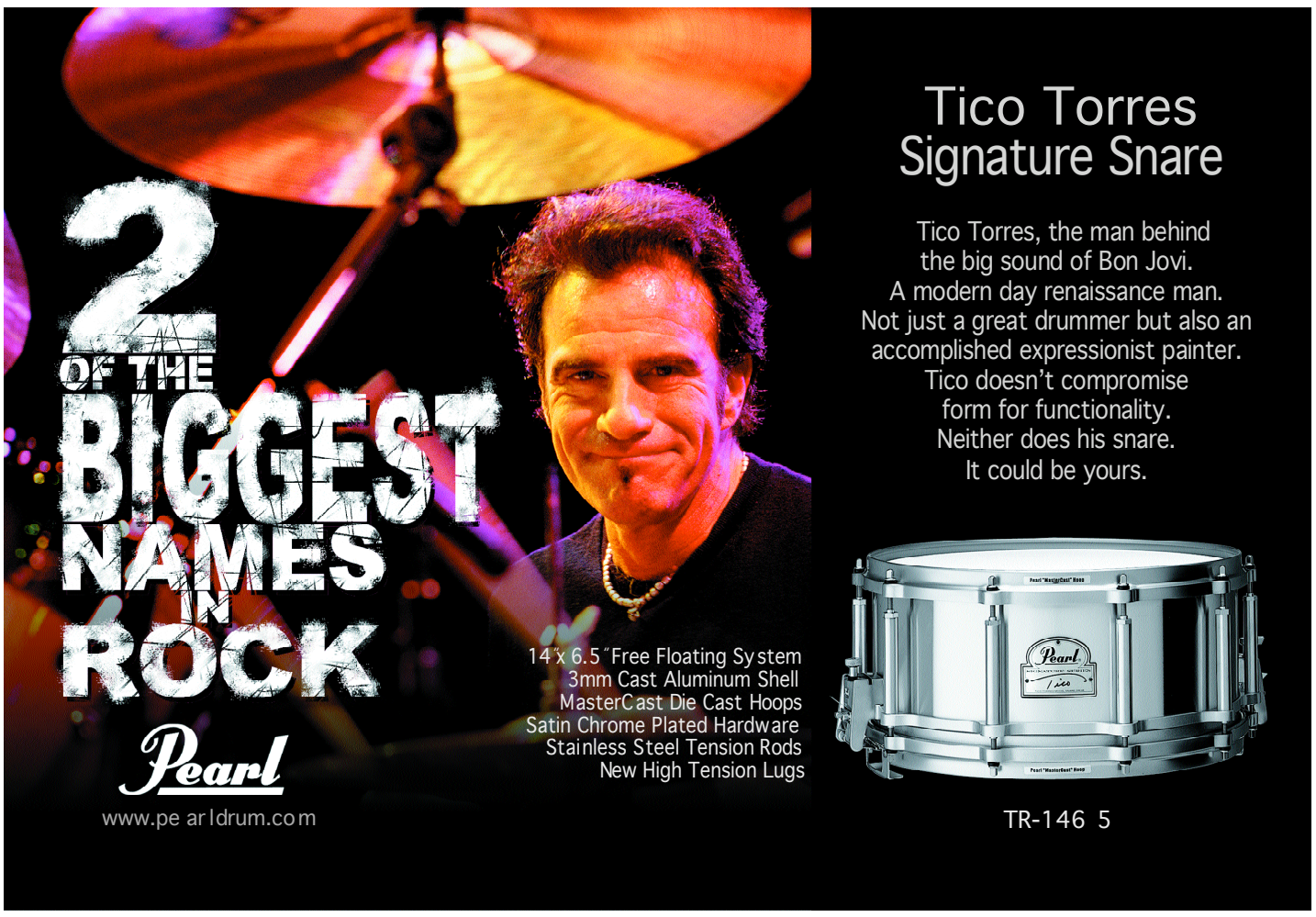


This material is excerpted from the book Accent Control*, by Ron Spagnardi. It's published by Modern Drummer Publications, Inc.*



Thank You, Mr. Jones

by Billy Ward

I first heard Elvin Jones the same way many of us did, on John Coltrane's "My Favorite Things." That was the swingingest waltz, played so ferociously. This recording led to my love affair with John Coltrane's music. Unfortunately, Coltrane's playing and purpose overshadowed what Elvin was doing. In fact, I hate to admit it, but at that time I didn't "get" Elvin.

In 1970, I took a trip from my hometown of Cincinnati to New York City to purchase some K Zildjian cymbals from Frank Ippolito's Drum Shop. After picking out some cymbals, Frank asked if I'd like to have a lesson with either Tony Williams or Elvin Jones, who were both teaching at the store at the time. (Amazing, huh?) I said, "Great! I'll take Tony!" But then I changed my mind, and I'll be forever grateful I did. I realized that I "knew" Tony. As great as he was, I "got" him. I understood his playing. Elvin was still a huge unknown to me, so I changed my selection.

"Could Coltrane have been who he was without Elvin's multi-dimensional, rhythmic, and melodic grids, throbbing and responding like nature during a storm? I doubt it."

So the next day, at 11 A.M., I was climbing a small staircase up to the lesson room with Elvin Jones right behind me. Then, all of a sudden, another student burst into the hallway and suggested that he sit in on my lesson. He promised not to say anything, and he'd pay half the price. I was too shy to say what I really wanted, which was to have Elvin all to myself. But Elvin stepped in and said (in his famously deep voice), "Um, I think this young man wishes to have me all to himself. You can have a lesson with me some other time." Elvin totally bailed me out. Gracious and thoughtful—these were the first two attributes that I saw in this man.

Elvin and I went upstairs into a small room that had one drumset. I don't think I can convey the nervousness and anxiety I felt being four feet away from *Elvin Jones*. And I was the one at the drumset! Terrifying. Around this time I realized that he was wearing sneakers with a capital "E" handwritten in black marker on the heel of his left shoe, and a capital "J" on the heel of his right. This guy had style!

Well, after a few delaying tactics on my part, he got me to play something—kind of a (horrible) solo. Elvin could've nailed me with the smallest criticism, yet he chose his words carefully, like he always seems to do. He said my playing was good, but that I should make greater use of dynamics. He was so right (not about the "good" bit). He probably picked the single biggest attribute that was lacking in my playing at that time. I was playing everything loud! Elvin then graced me with a drum solo demonstrating many dynamic changes. And he did this while talking to me: "Uuh…see that? See how playing soft can be more *intense* than playing loud?"

That's when something happened to me. I fell in love with Elvin Jones. Who else would give a seventeen-year-old so much insight and inspiration? We spoke not only about drumming, but about racial issues. (The riots of '68 weren't far behind us.) We spoke about Louis Armstrong, Duke,

BILLY ASHBAUGH
Pop; Up & Coming

CARTER BEAUFORD
All-Around; Pop;
Recorded Performance

JOHN BLACKWELL
R&B

J.D. BLAIR
Country

TERRY BOZZIO
Clinician;
Educational Video/DVD

DENNIS CHAMBERS
All-Around;
Contemporary Jazz; R&B

Modern Drummer 2002 Readers Poll Awards

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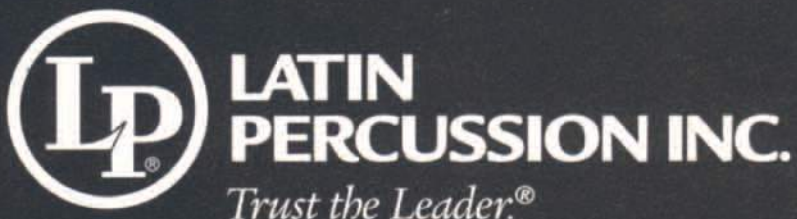
Big Band



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Winner - Mainstream Jazz

DOM FAMULARO
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Percussionist

DAVID GARIBALDI
R&B

GIOVANNI HIDALGO
Percussionist

MIKE PORTNOY
Winner - Clinician;
Winner - Educational Video/DVD;
Winner - Progressive;
Winner - Recorded Performance

DAVE WECKL
All-Around;
Winner - Contemporary Jazz;
Educational Video/DVD; Studio

ZORO
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Mingus, bass players, and what it's like to live in New York City. He was modest, too, talking about how he didn't do so well when he subbed for Mel Lewis in his brother's big band, The Thad Jones/Mel Lewis Big Band.

After my lesson, I began to truly grasp what Elvin does on drums from listening to the Wayne Shorter albums on Blue Note (with Elvin on drums and Ron Carter on bass), like *Speak No Evil* and *JuJu*. If you feel you haven't yet fully appreciated Elvin's drumming, these are good albums to start with. They're filled with songs—simply gorgeous Wayne compositions. Also, after Elvin left Trane, he led his own group that featured ferocious tenor saxes playing songs that at times seemed more folk-based than what I, at the time, thought of as jazz. Wonderful stuff.

If you're into the delicacy of jazz ballads, please listen to the Coltrane album *Crescent*. I swear I hear an entire orchestra inside Elvin's drums and cymbals. How can he play so romantically? His playing is so fiery, but it's balanced by his gentleness and kindness. Could Coltrane have been who he was without Elvin's multi-dimensional, rhythmic, and melodic grids, throbbing and responding like nature during a storm? I doubt it.

The last time I saw Elvin, I asked him if he remembered my lesson with him. He smiled and kindly said, "No, not really." I believe this is because there are so many events like this in his life. He is habitually kind and considerate. I've never heard him say anything bad about anyone. His tongue doesn't know sarcasm. He seems to always find something positive to give to people.

Elvin, you are my favorite dragon of this musical world. You can fly and spit fire, yet are so benevolent. Your great music displays your immense compassion, courage, and will.

To a great musician, drummer, and gentleman, I say thank you.

Billy Ward is a successful session and touring drummer who has worked with Carly Simon, Robbie Robertson, Richard Marx, Ace Frehley, John Patitucci, Bill Champlin, and Joan Osborne. Billy can be reached at his Web site, www.billyward.com.

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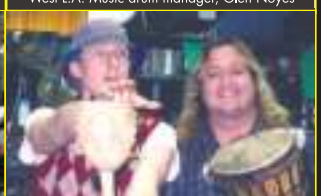
Rikki Rockett, Zoro, and John Blackwell with West L.A. Music drum manager, Glenn Noyes

Akira Jimbo (left) and Kozo Suganuma (right) with West L.A. Music drum manager, Glen Noyes

Motorhead drummer, Mikkey Dee, with West L.A. Music drum manager, Glenn Noyes



A Perfect Circle drummer, Josh Freese, with West L.A. Music drum manager, Glenn Noyes

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ELVIN JONES
BEST MAINSTREAM JAZZ (#3)

TREY GRAY
BEST COUNTRY (#5)

(NOT PICTURED – **LARRY MULLEN, JR.** BEST POP (#5))

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RECORDINGS

8 Moth Provisions, Fiction, And Gear (Virgin)

JOSH FREESE's greatness is evident right from the get-go on Moth's debut. A groove as deep as the Pacific, unusual and blistering chops, and an impossibly surging drive signify most dates Josh books. This kinda indie-pop, kinda emo, and absolutely rocking album is no exception. If you need some landmarks, think Weezer, Jason Falkner—even The Replacements, in its A-level literacy. (The 'Mats **Tommy Stinson** plays bass.) Rocket From The Crypt's **Atom Willard** has since taken over Josh's role, and I expect some feedback on how Atom handles this stuff live. 'Cause it's a mutha of a sound.

Adam Budofsky

5 The John Scofield Band Uberjam (Verve)

The *Uberjam* disappointment runs deeper than the uninspired title and goofy cover art. The latest in Scofield's groove-jazz series just doesn't measure up to stellar predecessors *Bump* and *A Go Go*. Surely it can't be that writing with his band dilutes the guitarist's typically potent ideas…or can it? Whatever the reason, many of the tunes—as funky as they are—are undermined by less melody and more aimless noodling than usual. Let's hope the ultra-groovy **ADAM DEITCH**, who digs heartily into funk and jungle textures, gets a crack at recording with a more focused Sco soon.

Michael Parillo

8 Niacin Time Crunch (Magna Carta)

The unlikely instrumental trio of drummer **DENNIS CHAMBERS**, keyboardist **John Novello**, and bassist **Billy Sheehan** continues to progress and stretch the boundaries of the format. Most of the original material is funk-based, with Dennis diggin' in and going for it throughout. Novello's organ runs may induce ELP flashbacks, and killer covers of King Crimson's "Red" and Jan Hammer's "Blue Wind" prove these guys just keep getting stronger and more exciting. Who'd-a thought!

Mike Haid

6 Rusted Root Welcome To My Party (Island)

Welcome To My Party starts cooking right away with the slinky "Union 7," which is fueled by **JIM DONOVAN**'s deep-in-the-pocket beat and Indian percussion. Though the record veers occasionally into overly earnest folk-pop—and concludes with a weak acoustic-electronic dance number—a welcoming world-music vibe dominates. Donovan's drumset work remains the center of the Rusted Root universe, as a galaxy of varied percussion (played by Donovan, **JENN WERTZ**, **LIZ BERLIN**, **JOHN MCDOWELL**, and **KARL PERAZZO**) orbits it. Tablas, timbales, bells, shakers, and hand drums enrich Donovan's clean, assured foundation.

Michael Parillo

8 The Apex Theory Topsy-Turvy (Dreamworks)

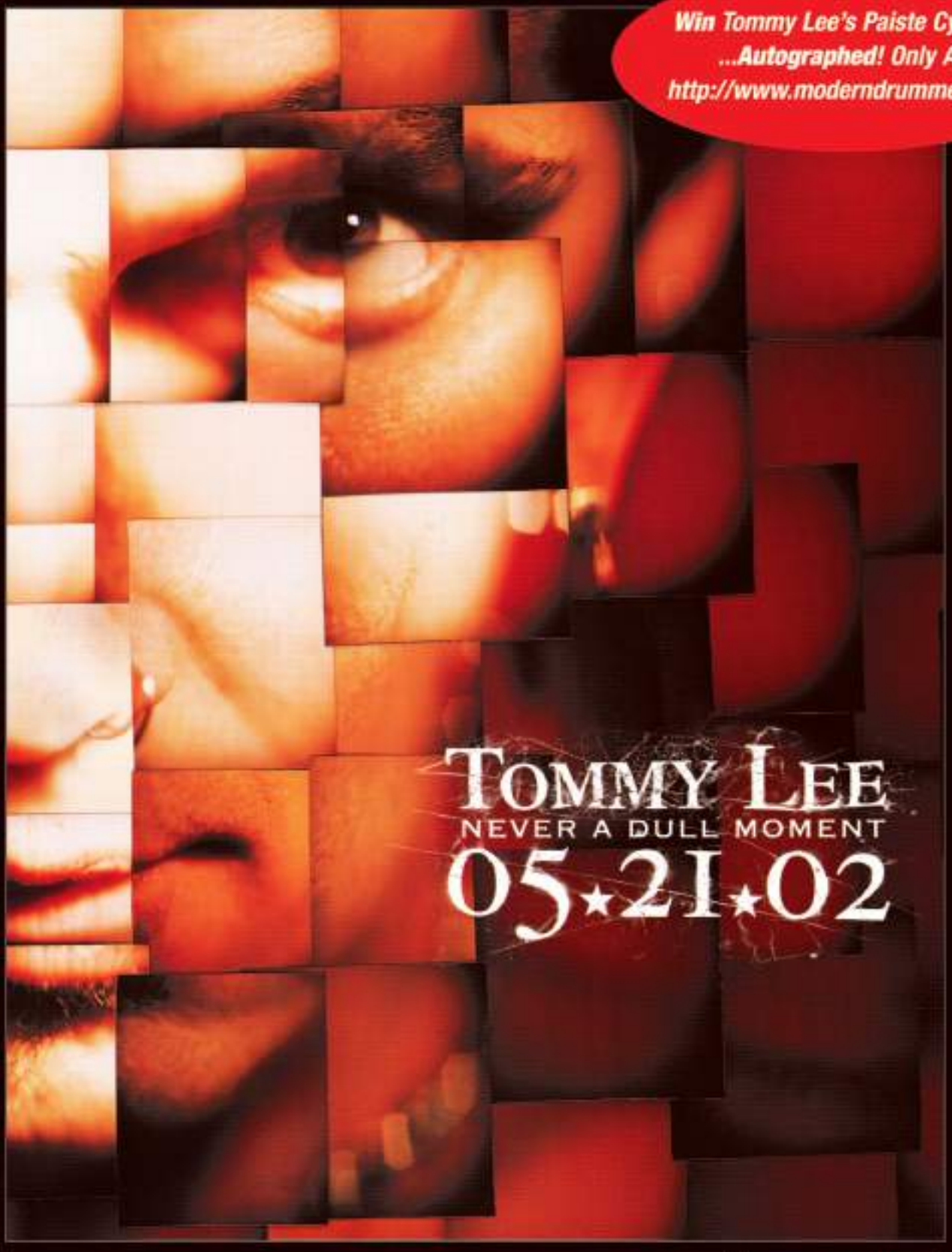
Sammy J. Watson (left) contemplates Armenian 10/4 time.

Citing unusual Mediterranean influences (three bandmembers share Armenian backgrounds), The Apex Theory creates the logical intersection between King Crimson and System Of A Down. "Shhh… (Hope Diggy)" morphs between **SAMMY J. WATSON**'s hyperspeed human breakbeats, a 10/4 chorus, and nonsensical vocals. "Bullshed" establishes an off-kilter, drop-heavy groove; while guitars rage, the drummer adds a clever three-against-four cymbal rhythm. Watson is a wonder throughout, matching slamming grooves with dexterous odd-meter shuffling and tricky ghost-noted stickings. A new band on the LA block, with a drummer to remember.

Ken Micallef

rating scale

poor 0 1 2 3 4 5 6 7 8 9 10 classic



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8 Quetzal Sing The Real (Vanguard)

An impassioned sound with an East LA Chicano heart, Quetzal mixes Mexican roots with rock, funk, and the folkloric. A solid, electric/acoustic rhythm section cradles tight harmonies, sensual double violin lines, and the aching, passionate bilingual vocals of star-find Martha Gonzalez. Drummer **KIKO CORNEJO** and percussionist **EDSON GIANESI** are a grooving, seamless team, sharing space like old friends. This uplifting rhythm duo scores the yin-yang between sophisticated precision and organic roots that's key to Quetzal's magic. The band is hip and slick, yet the yearning heart of the folkloric sings through. **Jeff Potter**

8 Kultur Shock Fucc The I.N.S.

Gypsy new metal? Balkan protest folk-punk? This jarring cocktail of wailing vocals, crunched guitars, brass, and Eastern European rhythms and scales is an eye-opener. It also manages to join edgy aggression with fun. The band's Eastern European core landed in Seattle, and later teamed with local musicians to deliver their message of immigrant empowerment. Drummer **BORISLAV TRIFONOV IOCHEV** deserves much of the credit. He makes odd-meter traditional rhythms drip with bar-band sweat. From throbbing folk dance grooves to hyper-metal patterns, Borislav unites the eclectic grab bag. In more ways than one, this drumming is some mighty potent border-bashing. (www.koolarrow.com) **Jeff Potter**

7 Sean Na Na My Majesty (Frenchkiss)

Call the Dream Police, Sean Na Na's rockin' pop and quirky lyrical sense should be on your most-wanted list. Parts Cheap Trick, Elvis Costello, and Billy Squire, leader Sean Tillmann avoids saccharine overload with witty insights and biting commentary on the sad sacks of your local rock scene. Drummer **BRYAN HANNAH**, who also engineered, produced, and mixed, heads up a savvy band of youths with immaculate indie-rock pedigrees. Hannah is an effortless groover and inventive rocker with flair to spare. Sean Na Na should appeal to all fans of smart pop with a wicked sense of humor. **Linda Pitmon**

SIGNIFICANT REISSUES

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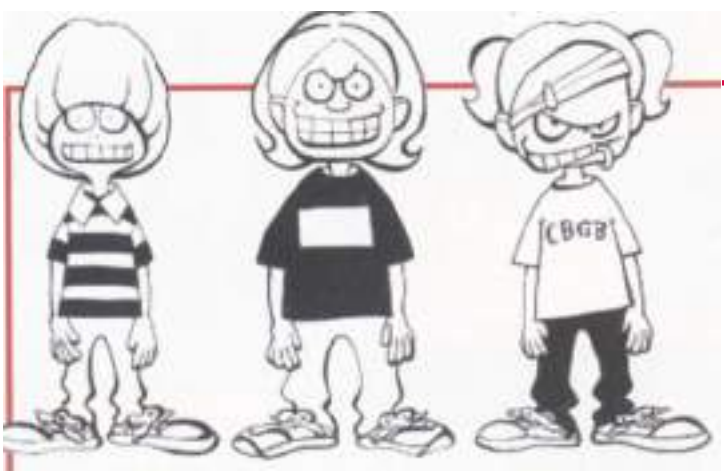
The original smooth jazz purveyors of the 1970s, CTI matched master jazz musicians with popular material and hoped for hits. Some thirty years later these reissues document jazz in transition, and heavy players getting their freak on. • **JACK DEJOHNETTE** burns super funk on **George Benson**'s *Bodytalk* (1973), and blows both funk and assaultive swing on **Joe Farrell**'s explosive *Moon Germs* ('72). It's an exceptional example of early DeJohnette art. Buy it. • **STEVE GADD**

was in full ascension by '73, where he added his pointed bop drumming to **Milt Jackson**'s *Goodbye*. Gadd is nowhere as gritty or aggressive as DeJohnette, but his elegant feel is a perfect fit for the urbane Jackson. • **IDRIS MUHAMMAD**'s *Power Of Soul* ('74) shows the New Orleans master laying down deep funk influenced by soul, jazz, and fusion. Featuring the work of saxophonist **Grover Washington**, *POS* led the way for mellow jazz to come. • Think **BILLY COBHAM** was only employed by the Mahavishnu Orchestra in the early '70s? **Johnny Hammond**'s *Breakout* ('71) shows why Cobham was in serious studio demand, plying his fiery military stickings and meaty grooves in boiling organ-centric funk. (Legacy) **Ken Micallef**



7 Bleachmobile Detonator (Scribble)

Excuse me while I peel myself off the floor. Okay, I think I can talk now. The little white van that ran me over had Japanese plates; I definitely remember that. And three young women were in the front seat, pounding the dashboard, eyes rolling insanely. I also remember hearing inhumanly fast and precise thrash music with shocking moments of calm, plus lyrics a Japanese/English dictionary couldn't help decipher. Oh no, here they come again! One's leaning out the window, drumsticks waving. "My name is **SAYURI**, and IIIIIIII ruuuuuuuule!!!" There they go. I hope they come back soon. **Adam Budofsky**

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BOOKS

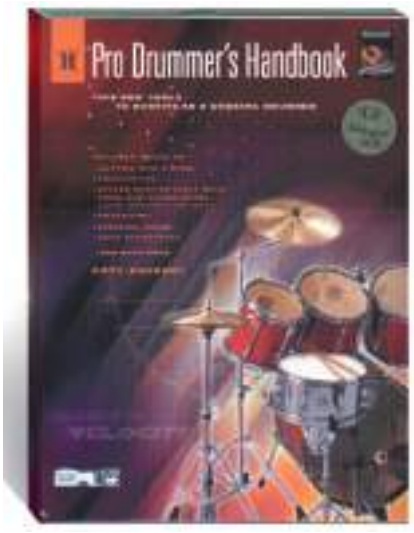
8 Play Drums Today!
Level 2: A Complete Guide To The Basics (Hal Leonard)

level: beginner to intermediate, $9.95 (with CD)

The second installment in this self-teaching series is a surprisingly comprehensive 48-page rhythm encyclopedia that exposes drummers to different styles of music. A companion CD guides the reader through a multitude of exercises, allowing him or her to not only see each pattern, but to hear it being played. With the aid of audio, 12/8 blues shuffles, New Orleans second-line parade beats, 4/4 punk pulses, bossa novas, and other grooves are easy to comprehend and master. The book even touches on more advanced topics such as 3/4 time fills, various double bass drum feels, and a rumba cross-stick method. Though there's no in-depth look at how to apply these exercises, and not every genre and sub-genre of music is explored (that's not really the point), it's nonetheless a great resource for the beginning and not-so beginning drummer. **Will Romano**

9 The Pro Drummer's Handbook by Pete Sweeney (Alfred)

level: all, $19.95 (with CD)



This is an excellent book for the jobbing drummer—or anyone interested in becoming a versatile player and looking for gigs. Sweeney homes in on sitting in, auditions, rehearsals, freelancing, drumming injuries, songs you should know, and several other important issues for anyone wanting to make a living behind the kit. The accompanying CD is easy to follow, as Sweeney performs many drumming styles (first with drums only, and then with musical accompaniment) that one is bound to run across in most working situations. In each performance section Sweeney offers several variations of useful and common drumming styles. He explains a little about the music, and then lists artists that made each style popular. There's valuable information here that has nothing to do with your drum technique, but everything to do with getting a good gig. **Mike Haid**

8 Jungle/Drum 'N' Bass For The Acoustic Drumset by Johnny Rabb (Warner Bros.)

level: intermediate to advanced, $24.95 (with two CDs)

Johnny Rabb demystifies jungle and drum 'n' bass grooves for the drumkit with his imaginative communication skills. Here he defines the genre, explains the setups and sounds, and offers exercises that help players build up skills and ideas—and stay interested. Rabb presents his own grooves, as well as beats from artists like Goldie and Soul Coughing. He also lays out 8th-note and 16th-note exercises, leading into some big fun with ostinato grooves, double bass, split grooves (to make it sound like more than one kit), and advanced sound exercises. **Robin Tolleson**

7 The Starting Line by Bruce Gust

level: beginner to intermediate, $50 (with two CDs)

Gust has obviously taught and thought a lot about of drums. His spiral-bound book aims to take beginning students onto the set quickly. Gust offers an excellent section on reading, then translates it to drumset with a series of warm-up/coordination exercises (including the rudiments), and an intelligent set of original pieces highlighting fluidity on drums. (mbgust@msn.com) **Robin Tolleson**

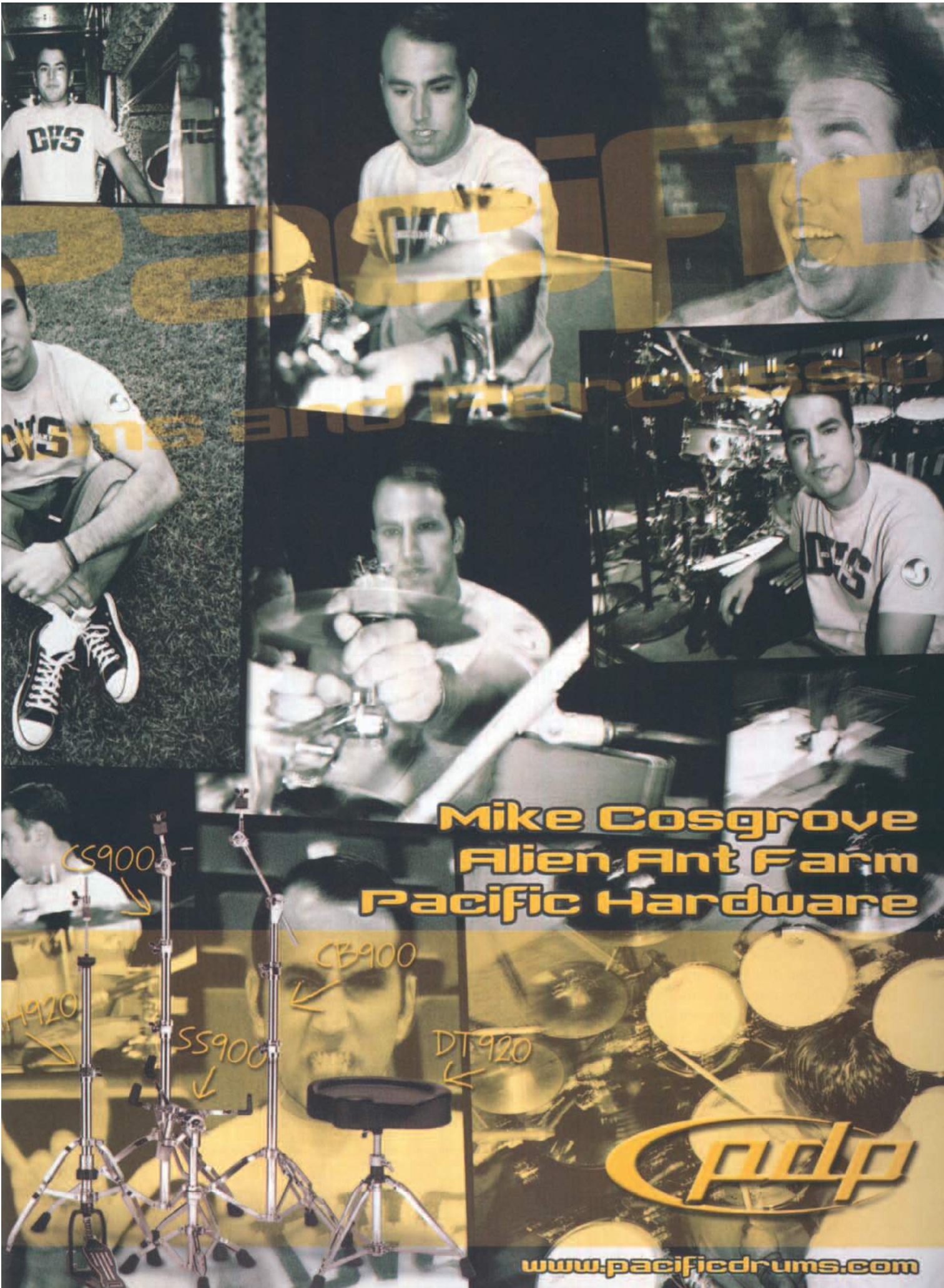
VIDEOS

6 Shed Some Light by Steve Holmes

level: intermediate to advanced, $20 plus shipping

This sixty-minute "internet exclusive" instructional video is a valiant attempt to "shed some light" on several advanced drumming techniques that Holmes feels have never been explained as in-depth as they should be. Holmes' Web site is a tribute to Dave Weckl and Vinnie Colaiuta, who he obviously bases his drumming concepts on. The video begins with drum corps–style exercises, then moves to developing good time and groove, followed by understanding ghost notes. Next is the advanced stuff, which includes soloing ideas: fives and phrase orchestration, breaking down complex fills and exploring their possibilities, understanding the parallels of 4/4 and 6/8, and metric modulation. There are interesting and challenging drumming concepts to be learned here. One only wishes a little extra time and money could have been spent to make this a higher-quality production.(www.houseofdrumming.com) **Mike Haid**

To order any of the books or videos reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call BooksNow at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com/moderndrummer. (A handling charge may be added, according to product availability.)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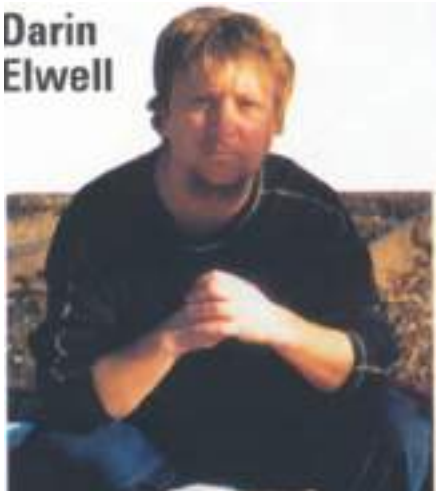

Coloradan Darin Elwell began drumming at the age of fourteen. After "knocking around with a few bands throughout high school," he moved to Los Angeles to attend the Percussion Institute of Technology. Under the tutelage of instructors like Joe Porcaro and Casey Scheuerell, Darin sharpened his skills as a drummer and professional musician. After graduating with honors from PIT in 1989, Darin worked with such major-label acts as Laaz Rockit and Reverend.

Darin returned home a few years ago to pursue a full-time music career. He currently plays up to five nights a week with bands in Colorado, Utah, and New Mexico. Demos from those bands display Darin's power, solid groove, and blazing footspeed on a variety of high-energy rock tunes. His playing shows the influence of drummers like Lars Ulrich, Dave Lombardo, Terry Bozzio, Neil Peart, Danny Carey, Matt Abts, Gene Hoglan, and Alex Van Halen.

Darin also recognizes the importance of versatility to a professional musician. So he recently lent his talents to musical theater productions at the Wheeler Opera House in Aspen. He performs on DW drums and Paiste and Zildjian cymbals.

"I want to improve my appreciation for my instrument and its history," says Darin. "And I'd like to continue to add to the list of great teachers and musicians I've had the opportunity to work with in my career."

Brian Levine

Brian Levine went through several different musical instruments before settling on the drums as a teenager. "I was a quick learner," he recalls. "I think it was the sheer power of the instrument that got my juices flowing."

Brian pursued the garage-band track in junior high and high school, while soaking up various musical influences. Bands like Jane's Addiction, The Black Crowes, and The Red Hot Chili Peppers were favorites. Along with their drummers, Brian also studied the work of Chad Gracey, Matt Sorum, and Dave Weckl.

An LA-based group called The Shoecrackers Of Bethlehem was Brian's first taste of success. "From our sophomore year in high school until the summer of 1995 we sold out every club at which we played in LA," Brian recalls. But college broke up the band...for a while. Three of the four members have recently reunited to form a new group called Radio Free America. Their self-produced CD blends roots rock instincts with modern rock aggression, and Brian's drumming serves the music admirably. The band's goal is to continue playing live while searching for the elusive recording contract. Brian performs on Yamaha Maple Custom drums, with DW pedals, a Gibraltar rack, and Zildjian cymbals.

"I don't consider myself a great drummer," says Brian. "But I do know that I'm a *quality* drummer who's a positive addition to any band. I believe in being a team player and ditching the ego when it comes to music."

Ryland Steen

Twenty-one-year-old Ryland Steen has only been playing for eight years. In that time he's managed to develop some *serious* abilities on the drums. But Ryland doesn't just have chops. He's also developed musical creativity, versatility, and taste.

Part of Ryland's talent is likely due to the eclectic influences he cites: Vinnie Colaiuta, Stewart Copeland, Jim Keltner, and Dave Grohl. He lists his own preferred playing styles as ranging from jazz, rock, and fusion to reggae, ska, and punk. This diversity has led Ryland to session work around Orange County and Los Angeles with bands such as Suburban Legends and Square, and touring with Jive recording artist Reel Big Fish. He also keeps busy on the local OC and LA club scenes.

Ryland's demo tape displays his versatility on a blend of tasty and melodic pop music, a Latin-tinged rocker, and some straight-ahead power rock. He plays on a Yamaha maple custom set with Zildjian cymbals on acoustic gigs, and on Roland V-Drums for home studio projects.

"I aspire to be a touring/session player," says Ryland. "I've always felt that music is a never-ending journey. You're constantly learning new things about music and your instrument. The best way to learn is to play with as many musicians as possible. You never know what you'll get out of any playing situation that comes your way."

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

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Be A Chameleon

A Reality Check For Success

by Tommy Igoe

I remember it like it was yesterday. It was 1974, and my father [drummer/educator Sonny Igoe] had just purchased a live Chuck Mangione record. "Hey Tommy," he called from the stereo, "come give this a listen."

I was very young, but I remember freezing in place and staring at the record player, made slack-jawed by the amazing drumming I was hearing. As the music played, I croaked out to my father, "Who…is…that?" He glanced at the liner notes and said, "Steve Gadd."

There's a scene in the movie *That Thing You Do* in which a wise old jazz cat sums it all up: "Bands. . . . Bands come and go. At the end of the day, all you got is you."

I stayed there for hours, picking the needle up and putting it back again and again, trying to wrap my nine-year-old brain around what was going on. Then, still mesmerized, I ran to the basement to try it out for myself—about 20,000 times.

Not long thereafter, "50 Ways To Leave Your Lover" was thrust upon us—and all hell broke loose. Debating the execution of "50 Ways..." could result in near-barroom fisticuffs amongst even the most mild-mannered drummers of that time. "No, no, no! He does it like *this*.... Can't you *hear* it? Aw, just let me show you!"

By that time I was actively on the Gadd hunt, and I found *My Spanish Heart* by Chick Corea. Again, the drumming was hypnotic. Then it dawned on me: This one guy was playing on all these different recordings by all these completely different musicians. And that, ladies and gentlemen, is how the "chameleon" bug bit me.

Since that time I've happily made my living as a musical gypsy, bouncing from one gig or session to the next. Whether it's a high-profile pop tour or a demo for a Twinkies commercial, a gig is a gig, and I look forward to every one. (Well, except that one in the nightclub where I had to wear a dwarf-sized, flower-embroidered, puffy-sleeved bullfighter jacket. But that's another story.)

Because the chameleon bug bit me so early, I never really thought about how diverse my résumé was until it was pointed out to me by some of my older students who were seeking advice for *their* careers. "I want to do what *you* are doing" was a phrase I started to hear more frequently. I

didn't understand immediately that they were referring to the sheer *variety* of gigs I was playing. As we talked about their career aspirations and where they wanted to go, I learned some important and fascinating things.

Influential Partners

First, let me ask you a question: Who is *your* drumming hero? It doesn't really matter who you list. The point is that who you admire musically plays a *big* part in who you become as a musician. Let that last sentence sink in because, brother, it's an inescapable truth.

Like me, maybe you have a few different musical heroes—some of whom aren't even drummers. A few of my heroes were, and still are, the Gadds, Erskines, Colaiutas, Hakims, and Masons of the drumming world. They are excellent musical role models for young drummers positioning themselves to make a living in the music business. Not only are they phenomenal talents on their instrument, many of them also produce, play piano or hand percussion, use electronics, compose, or arrange. It's fun to follow their careers, because you never know where they'll wind up next. What you *do* know is that they will be bringing the best they have every time.

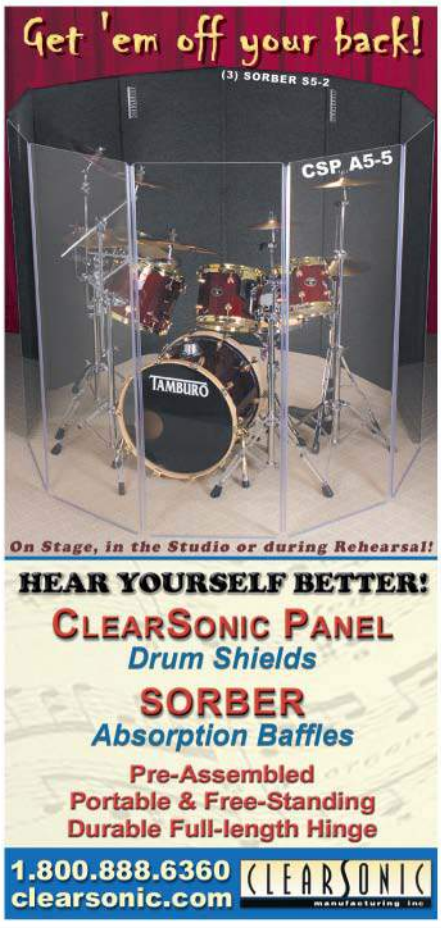
Here's something else to consider: Great musicians attract other great musicians. This simply means that great bass players, guitar players, sax players, etc. are often found on the same recordings with great drummers. So when you finally meet that hotshot bass player on a gig or in a jam session, you just might have some common points of reference in your CD collections to discuss (assuming your CD collection is full of recordings by great drummers). That's just one way that strong musical bonds between musicians get started.

Open Ears And Open Mind

Please don't take the oft-trod road of defending your particular hero. There's no need to do that; this isn't a competition. If you like "The Green-Haired Guy From Hot New Band X," that's fine. Musical infatuations are often emotionally or socially driven, especially for younger players. However, since there's such a strong connection between who we admire and who we become as musicians, really knowing who your heroes are can help you see where *you* are headed. With that in mind, let me share some troubling things I see and hear time and time again. Then you can ask yourself what path you're on, and maybe make some changes if you think you need to.

The most common—and dangerous—error that any drummer can make is the famous "Only One Band" mistake. How many episodes of *Behind The Music* do we have to see before it sinks in? Ninety-nine point nine percent of bands fail—and fail miserably. You have a better chance of hitting the Powerball lottery than betting your entire musical future on one band. You don't have to *quit* your band, but for your own growth, diversify! That's why I encourage students who like Green-Haired Guy to expand their vision to include someone else—*anyone* else. Even if it's Green Haired Guy's arch-enemy, "The Blue-Haired Guy With The Nose Ring."

If your drumming hero has only played in one band his or her entire life and has somehow managed to beat the odds (for the moment anyway), that's awesome for him or her. But what about you? Meeting other musicians and keeping your name in several different circles is essential—just in case. There's a scene in the movie *That Thing*



You Do in which a wise old jazz cat sums it all up: "Bands…. Bands come and go. At the end of the day, all you got is you." And "you" can be a lonely place if nobody knows who "you" are.

Back to the student in my studio. He had fallen into that "one band" trap. Then his only band fell apart, and there we were, trying to figure out what went wrong and how to fix it before he had to get that (cue scary music) "dreaded day gig." It wasn't the best situation for anyone to study music in, because now a sense of urgency had invaded our lesson time.

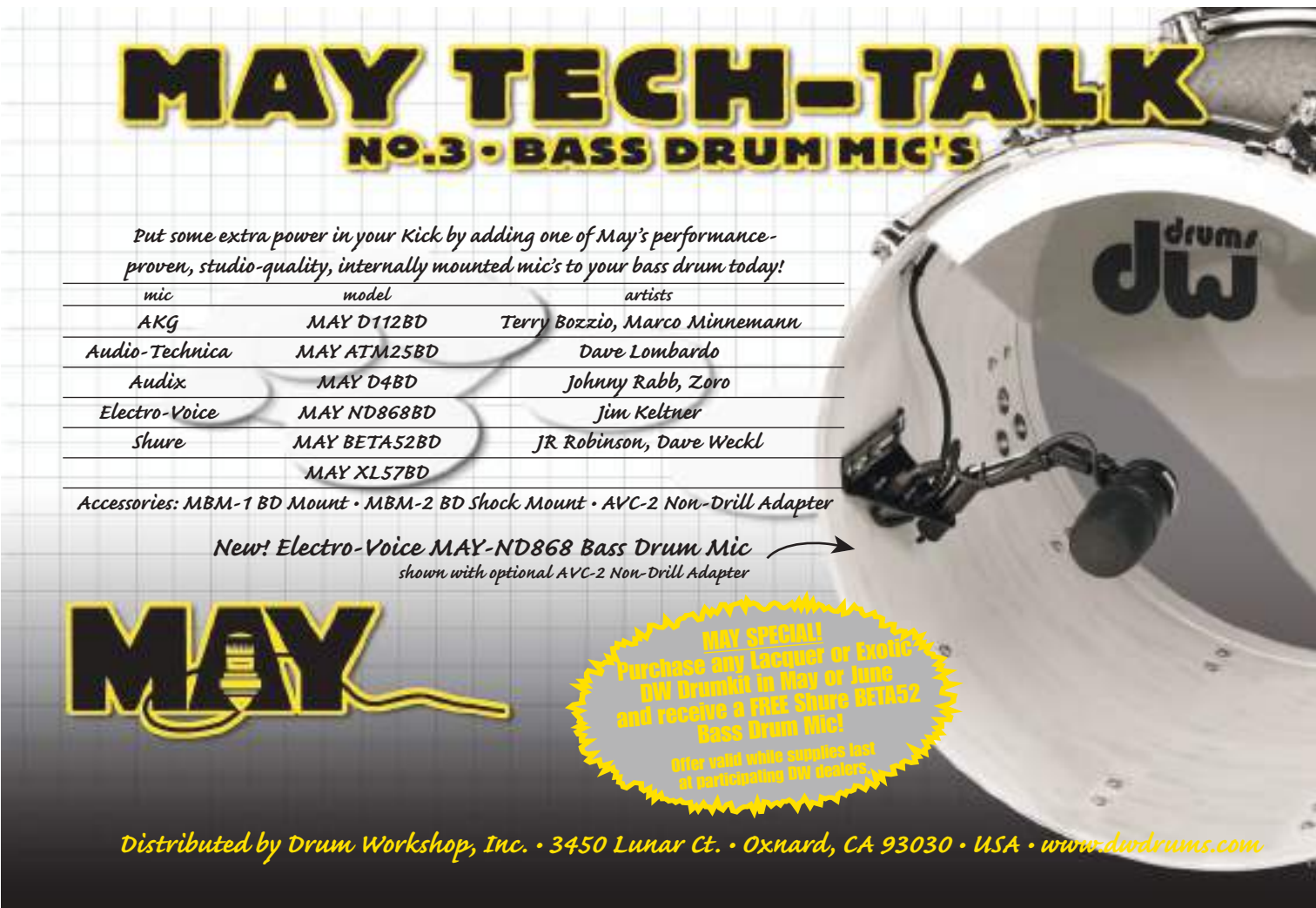
Diversify!

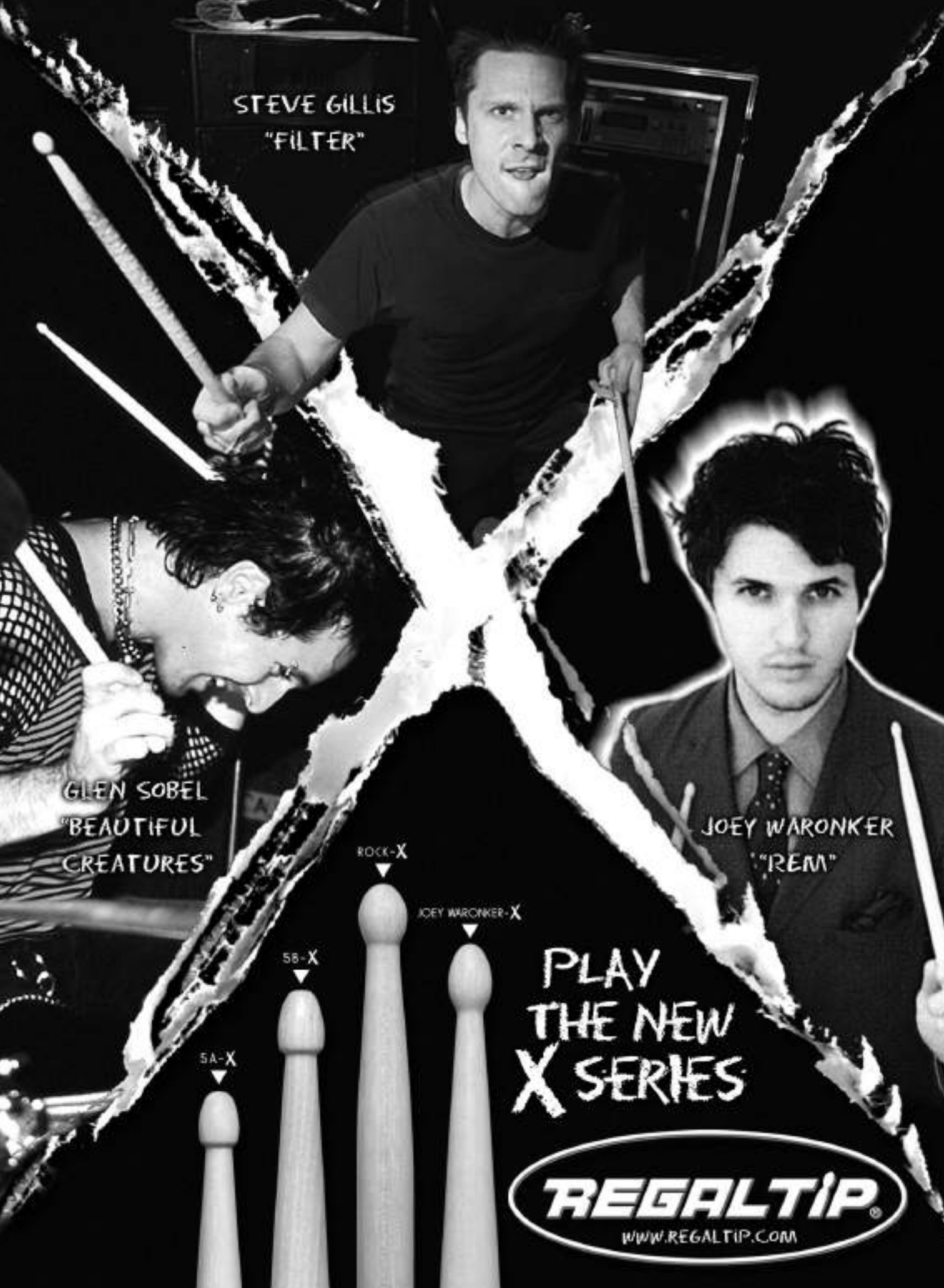
Another state of mind that is no less dangerous is the "I can play *anything* because I'm a graduate of Expensive Music School" attitude. Listen closely, kids: In order to succeed, students in music schools have to make every effort to go *outside* the offered curriculum and faculty for either private instruction or performance opportunities. For example: If you're a jazz major, my advice is get outside the jazz department on a regular basis and play some *other* types of music. The benefits of meeting new musicians are obvious. But your jazz playing will also be enhanced by all your varied musical experiences. It's a win-win situation.

I'm a realist, and I know that some drummers don't care about this stuff. They'll continue along their merry way with their one band or their one musical style, secure in their belief that "It won't happen to me." I hope they're right, because that's an awfully big gamble to take on their musical future.

I was lucky to learn early that the music business is fickle and has no sympathy. Being a chameleon is fun and artistically fulfilling. It has also helped me to get through those occasional dry spells when the phone doesn't ring as much as I'd like. In nature, the real chameleon doesn't change color for fun. It changes color to survive.

Tommy Igoe has performed with artists as diverse as The New York Voices, Art Garfunkel, The Chieftans, Lauryn Hill. and Stanley Jordan. He also has a solo CD called New Ground *to his credit, and he created the drum book and holds the drum-set chair for Broadway's mega-successful production of* The Lion King.

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Bosphorus Cymbals

Cutting-Edge Traditionalists

by Rick Van Horn

Over the past five years, the cymbal market has become crowded with small Turkish manufacturers, all offering cymbals made according to "old-world" techniques. Perhaps the most aggressive of these is Bosphorus. Founded in 1996, the company has worked hard ever since to establish a toehold in the marketplace.

While Bosphorus does personify old-world cymbalmaking, certain factors set them apart from other Turkish manufacturers. For example, several of those companies tout the advanced age and experience of their master cymbalmakers. The masters at Bosphorus—Hasan Seker, Hasan Ozdemir, and Ibrahim "Ebo" Yakici (three of the company's four guiding partners)—are in their early thirties. How did they get their expertise?

Bosphorus's guiding partners include (from left) master cymbalmakers Ibrahim "Ebo" Yakici, Hasan Seker, and Hasan Ozdemir, along with international spokesman and marketing director Tash Tasova.

"They started when they were children," replies Tash Tasova, spokesman for Bosphorus (and the fourth partner). "Fifteen years ago the only company here was Istanbul Cymbals. My partners went to work there when they were ten to thirteen years old, and cymbalmaking has been their livelihood ever since."

Hasan Seker cites another factor that separates Bosphorus from other Turkish brands. "We're the only cymbal company in Turkey hammering cymbals *totally* by hand," he says emphatically. "All the other companies start with a hammering machine, then finish up by hand. It would save us time and effort to do the same, but we refuse to do it that way.

"We also still use a wood-burning oven," Hasan continues. "Other manufacturers use electric ovens, which are easier to work with. But we believe that what happens to the metal when it's in our oven has an impact on how that metal performs as a cymbal. Why would we want to change that?"

Tash Tasova adds, "The only machines that substitute for human work in our factory are our roller and the press that forms the bells of the cymbals. We do use a machine to spin the cymbals when we lathe them, but the actual lathing is done by our master lather, Ebo Yakici, or his assistant, using their skill alone to guide the lathing tool. An electrical buffing wheel is used to make our polished cymbals—but each cymbal is hand-held against the wheel by a skilled craftsman who judges the job by his eye. It's by no means a mechanical operation."

The Turkish Connection

The rapid emergence of so many Turkish cymbal companies has created some confusion among consumers. To set the record straight—at least as far as Bosphorus goes—Tash Tasova says, "We operate only one factory. We do not make any other brand of cymbal, and we have no affiliation with any other company, either business-wise or family-wise. As most people know, some of the other Turkish cymbal manufacturers are somewhat related to each other. That doesn't apply to us beyond the fact that our masters learned their skills from Oksan and Agop Tomaçurk at Istanbul, who learned *their* skills from Mikhail Zildjian. It all goes back to early cymbalmaking in Turkey. But then, so do the current Zildjian and Sabian operations. It's a very interconnected history."

Not Your High-Tech Factory

The Bosphorus factory is a small concrete building on a tiny street in industrial Istanbul. A cymbal logo stamped on the metal door is the only indication of the activity that goes on inside.

The factory consists of three rooms. One serves as office, testing lab, and showroom. Heat is provided by a Franklin stove that sits three feet away from the company's one computer. (Old World meets New, indeed.) Next to this room is a slightly larger one in which hammering and lathing takes place.

The largest room is the casting and rolling area. The wood-burning oven is built into one corner, near a gas-fired furnace set into the floor. The rolling machine takes up a third of the room; piles of logs and kindling for the oven fill another third. The room looks as if it might have been built at the end of the 19th century. There are holes in the roof and cracks in the walls—which is a good thing, since the only other ventilation comes from four tiny windows.

Creating The Alloy

To create their bronze cymbal alloy, Bosphorus melts tin and copper together. The tin is purchased from metal suppliers; much of the copper comes from salvaged electrical wire. Cut-up pieces of rejected cymbals are also utilized. Beyond that, nothing else is added. Says Tash, "You may have heard that some Turkish companies add secret ingredients, like donkey urine or chicken blood. Maybe it's even true for some makers, although I'm doubtful. It makes a good story, though."

All preparations for the cymbal-casting operation are done by hand. Bricks are cut

continued on page 141

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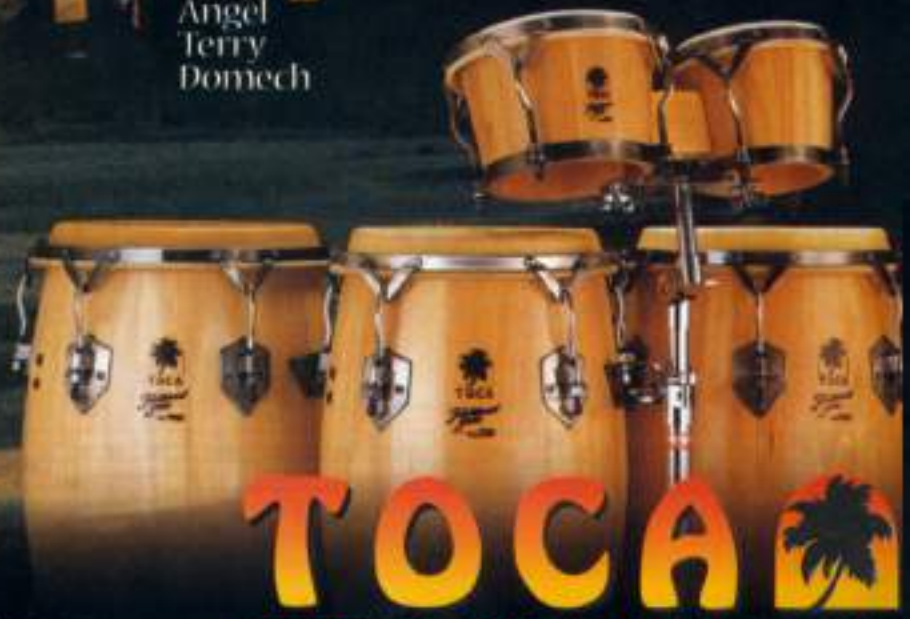

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The Finished Products

The Bosphorus product line consists largely of traditional, "Turkish-sounding" cymbals with a dark, jazzy, old-world sound. The basic line for that type of cymbal is called the Traditional series. But the company knows that no single series can suit all the drummers out there.

"Suppose a drummer tries a 20" Traditional ride, and finds that it's close, but not quite perfect for him," says Bosphorus president Tash Tasova. "'Not quite' is a very small step in terms of cymbal sound. But a move to a completely different model would be a giant step for the drummer. So we've made that 20" Traditional ride available with three different lathing patterns. By doing that, we keep the cymbal in the same weight range, but we fine-tune its decay, wash, and spread. There are five different rides in the Traditional series. By offering three lathing options for each, we create fifteen different models—all with the same basic weights and profiles of their original starting points."

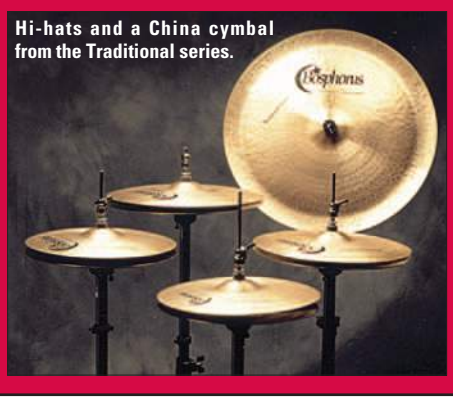
Bosphorus Traditional series cymbals are fully lathed models. The Antique series is semi-lathed, and includes all the same rides, hi-hats, crashes, and splashes as the Traditional line. The totally unlathed Turk series offers the same rides and hi-hats as in the Traditional. The lathing makes the cymbals too dry to serve as crashes or splashes.

"Our Master Series is designed specifically for acoustic bebop trios and quartets," Tash continues. "They're very thin, with very small bells for quick stick articulation. They provide a clean, dark sound with an underlying wash without complex overtones. We offer rides and hi-hats only, because a lot of the jazz players these cymbals are aimed at take the approach that Mel Lewis espoused: Any cymbal can be a ride *or* a crash."

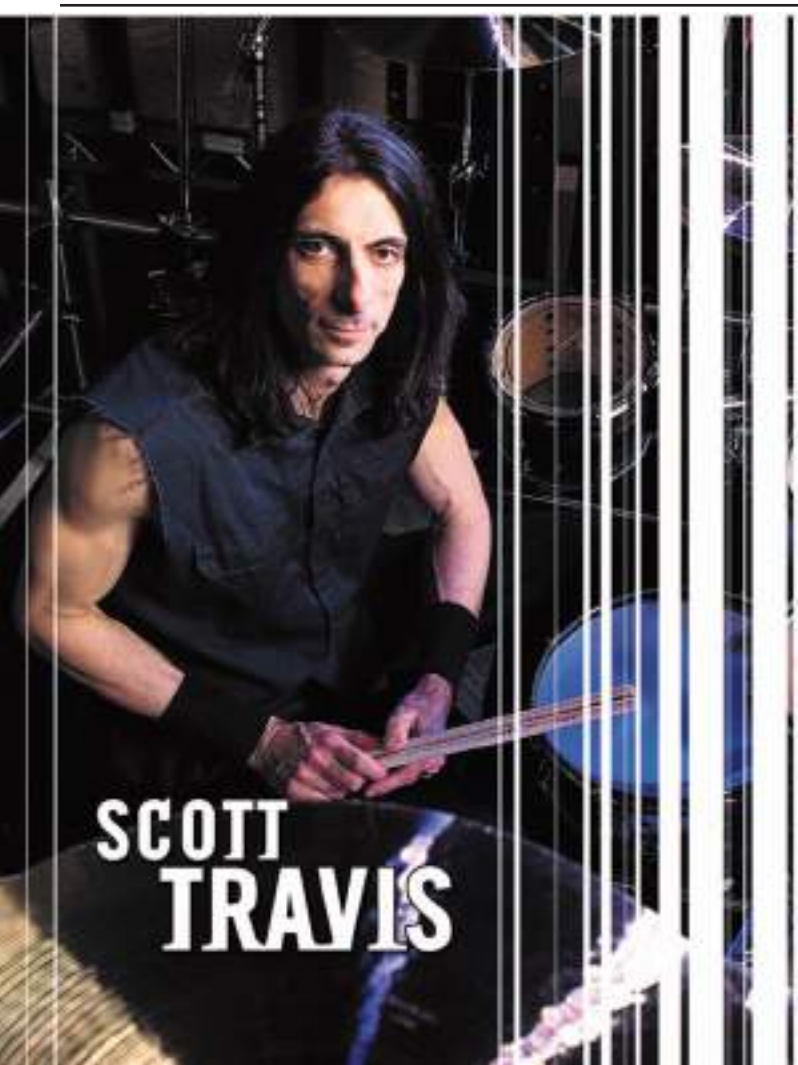
The Hammer series was created in conjunction with jazz great Jeff Hamilton. "Jeff has one of the most respected sets of ears in the drumming community," says Tash. "He's very precise with what he thinks are correct cymbal sounds, and these cymbals are the ones he's been looking for for over twenty years. They're also designed for acoustic settings, but for drummers who want a little more bell and a higher profile, so that the underlying wash is at a higher pitch than that of the Masters."

The newest Bosphorus series gets away from the jazz idiom completely. Called the Gold series, it features fairly heavy cymbals, with large, heavy bells and a highly buffed finish. "The bells aren't hammered," says Tash, "so they create a focused pitch and a cutting bell sound—to project past guitarists with loud Marshall stacks. But the body of the cymbal *is* hammered, for a warm sound with plenty of character. I think you're getting the best of both worlds.

"There are nine different Gold series rides," Tash concludes. "Again, in keeping with our philosophy of many choices with small steps between them, we offer hi-hats and rides in lathed and unlathed versions. There are no crashes yet; they'll be developed in a while." ●



Hi-hats and a China cymbal from the Traditional series.



"I was completely satisfied with the first generation silver footboard Iron Cobras. So when the Tama people told me about the newer incarnations, I thought it was probably like the old detergent/new detergent gimmick. I mean, how much better could they be? But I was surprised and very impressed with the new designs. The new Iron Cobra's are definitely smoother and faster. As a matter of fact, the new models are so smooth and fast I can play my trademark Priest tune, 'Painkiller,' with just one pedal...just kidding."

"I've used Tama pedals since the 1980's. As a matter of fact I still have my old Pro-Beats somewhere. Those were super durable pedals and I never broke a thing on them. And I've never broken anything on my Iron Cobras either, not even a spring. Between Judas Priest and Racer X–especially Racer X–the Iron Cobras have certainly withstood a lot of notes."

Besides "smooth" and "durable" are there any other reasons Scott Travis likes Iron Cobras? As a matter of fact, there is: "Since they're black, they go nicely with whatever you're wearing."

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The Antique series features a distinctive combination of lathed and unlathed areas.

The Hammer series was created in conjunction with Jeff Hamilton.

Turk series cymbals are unlathed for a raw look and a dry sound.

continued from page 138

nace, wood is chopped into kindling for the oven, copper wire is tamped into the crucible, and pieces of older castings are cut and mixed in. It's a tedious and time-consuming process that begins at noon for a casting that will take place at 2:00 the next morning.

"We could modernize some of the operation," Tash admits. "But our craftsmen learned how to do everything the old-fashioned way. It gives them a certain feeling about their work, which is reflected in the quality of the cymbals."

Casting And Rolling

It's somewhere near 5:00 in the morning, and the casting operation has been under way since 2:00 A.M. Although there are snow flurries outside, inside it's a veritable inferno as workmen uncover a crucible of molten bronze. One of them uses a huge pair of tongs to lift the crucible out of the furnace in the floor—straddling it as he does so. He steps back with his pants cuffs smoking.

Other workers help to lift the crucible onto a rolling track. From there the molten bronze is poured into molds that resemble heavy iron skillets. Each has been liberally greased, then partially filled with water. Only the skilled eye of the man doing the pouring determines the amount of metal to be poured into each mold. Tonight, this responsibility falls to master cymbalmaker Hasan Ozdemir.

As the alloy is poured, the water and grease instantly boil, filling the room with so much smoke and steam that breathing becomes difficult. Drops of molten metal spill out onto the floor in every direction. The metal in the molds quickly cools into soup-bowl-shaped castings.

While still red-hot, the castings are carried to the concrete oven, in which a wood fire has been burning for hours. A workman standing in front of the open oven uses a long-handled "spatula" to arrange and turn the castings within it. There is no temperature gauge; he knows how hot the oven is by the color of the embers.

The heated castings are then brought to the rolling machine. Like a giant clothes wringer, the machine squeezes the castings in order to flatten them into "plates." After each rolling, the plate must be returned to

the oven and re-heated, then returned to the machine for the next rolling.

Eventually, master cymbalmaker Hasan Seker determines that the plates have reached their correct diameter and thickness. At this point the plates are heated a final time, after which their bells are pressed in. Then they're dunked into a tank of water to temper the metal. Without this step the plates would literally shatter at the first hammer blow.

Bosphorus's third master cymbalmaker, Ibrahim "Ebo" Yakici, goes through the finished plates, his skilled eye visualizing the size of cymbal that can be cut from each one. Every cymbal is made from scratch, according to the weight and thickness of the plate and the potential that Ebo sees in it.

Hand Hammering

The sound of hammering is a constant backdrop at Bosphorus. In the hammering room, half a dozen men sit at a circle of log-mounted anvils. As they work, they pass the cymbals around. That way, every workman has a hand in making every cymbal that carries the Bosphorus brand—a fact in which they take great pride.

This approach also adds individuality to each cymbal. Each hammerer has his own technique in terms of angle, frequency, and depth of impact. Even if each man were to hammer a cymbal identically every time (which is impossible), the cymbals are moved around the group in a different order. So no two cymbals are ever hammered in exactly the same way.

This hands-on manufacturing process restricts Bosphorus's production output to between seven and eight thousand cymbals per year. "That's probably fewer than the major manufacturers make in a month," says Tash. "But we can't make more cymbals by overworking the staff, because if people get exhausted, the quality goes down. Besides, the market for hand-made cymbals like ours is limited. As long as we can sell our production capacity, we're happy."

Who's Playing 'Em?

Along with developing new lines, Bosphorus has been actively developing relationships with endorsing artists. The

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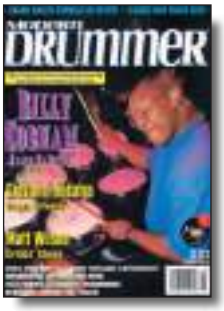

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Bosphorus

aforementioned Jeff Hamilton came on board early. Pop/rock studio great Matt Chamberlain is a recent convert, as are James Brown's Erik Hargrove, veteran New Orleans second-line specialist Johnny Vidacovich, and hot funkster Stanton Moore. Latin/jazz legend Ignacio Berroa has developed a signature line of versatile cymbals intended for drumkit and/or percussion use. The company is confident that greater exposure through these and many other artists will help promote their image as a manufacturer of cymbals for all musical tastes.

But if demand for Bosphorus cymbals increases, can the tiny factory in Istanbul keep up? Hasan Seker responds, "Obviously we have very limited space. Earlier this year we acquired some land in another part of Istanbul on which we plan to expand.

"Of course," Hasan says emphatically, "having a larger facility doesn't mean we'll change our process." Then he adds, smiling, "But maybe we will install a nice new ventilation system."

1.

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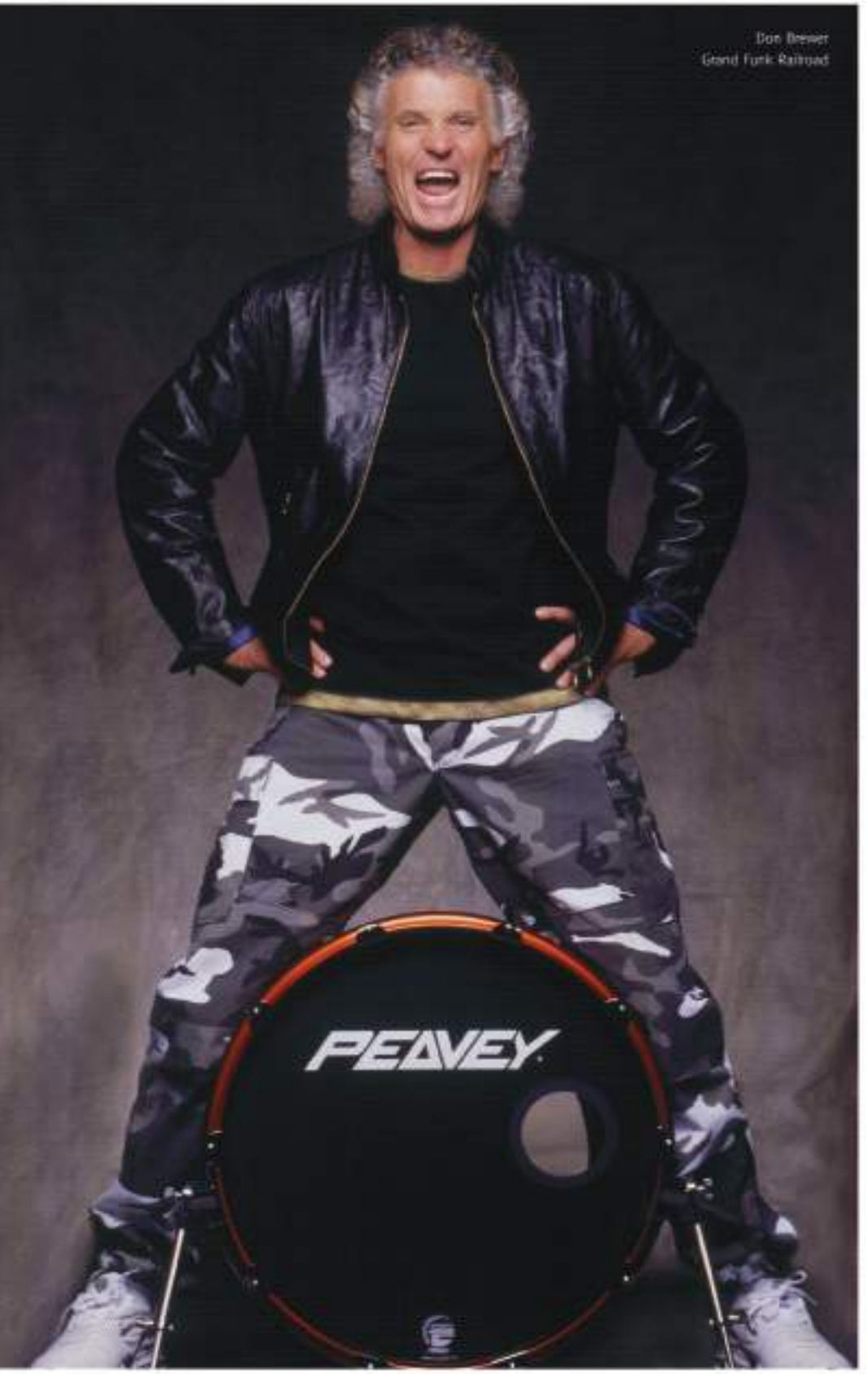
1. The Bosphorus cymbal alloy is created in a furnace built into the factory floor. 2. The red-hot molten bronze is hand-poured into casting molds. 3. The castings are heated in a wood-burning oven to prepare them for rolling. 4. Heated castings are rolled in a press until they are thin enough to be hammered into cymbals. 5. Every cymbal made in the Bosphorus factory is completely hand-hammered to create its shape and musical characteristics. 6. Master cymbalmaker Ibrahim Yakici calls on his years of experience to apply just enough pressure during the lathing process.

It takes an American original to play one.



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The Birth Of A Signature Series

by Rick Van Horn

I was fortunate enough to share my visit to the Bosphorus factory with Latin jazz legend Ignacio Berroa, who was there to help create a new line of signature cymbals. His goal was to create a ride suitable for all his playing styles, as well as a flat ride, a crash that could double for drum-set or timbale use, and one or more splash sizes that could be played with the hands as well as with sticks.

It was a real challenge for the Bosphorus cymbal masters, who had never before attempted to make such models. They experimented with size, thickness, lathing patterns, hammering patterns and density, flanged and regular edges, and buffed and unbuffed finishes—all to get the exact cymbal tonalities and performance that Ignacio was looking for.

Ride Cymbals

Describing his desired ride cymbal sound, Ignacio said, "I don't want a dark, thick, dry sound. If I'm playing straight-ahead, I like that spang-a-lang wash. But if I'm playing a Brazilian samba, I need to hear the quick 16th notes very clearly. And if I'm playing rock, I want to be able to play quarter notes on the bell. And since I'm Cuban, I tend to like a brighter, higher pitch, which goes with my personality!"

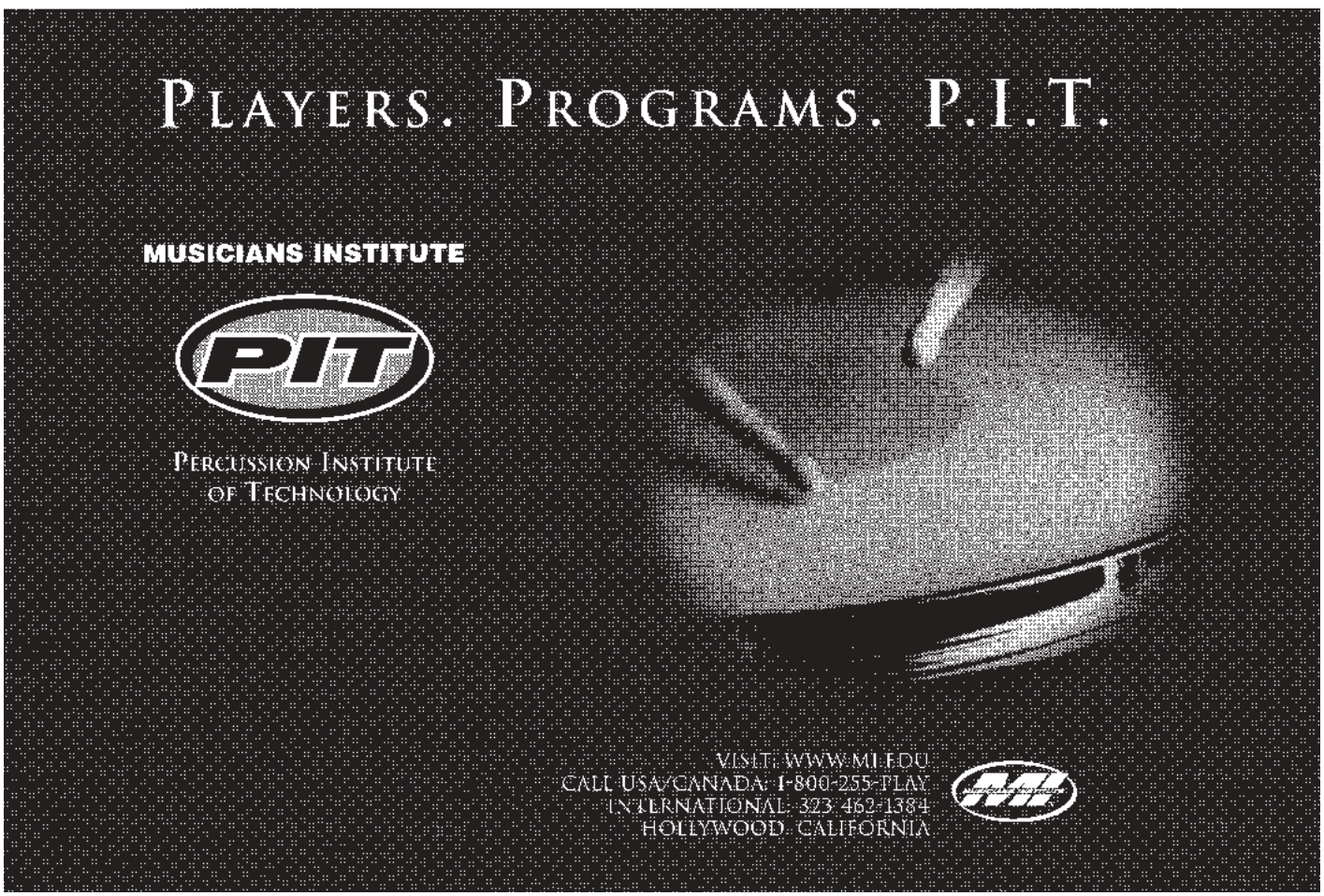
In the search for Ignacio's ride, four samples were created. All of them had most of the characteristics that Ignacio was looking for, but at significantly different starting pitches. Not surprisingly, Ignacio favored the one with the highest pitch and the brightest tonality.

Flat Ride

This time Ignacio asked the Bosphorus cymbalmakers to match the sound of an old cymbal from his personal collection. Again came the choices: How heavy a casting to start with? What shape of bow? How tight a hammering pattern? How much lathing? Several prototypes were developed, and every change was carefully documented, so that when the final prototype was achieved, it could then be replicated for production.

Tash Tasova (left) and Ignacio Berroa discuss the nuances of cymbal sound

Early on, it was determined that a thicker casting would be necessary to withstand the tight hammering pattern needed to produce the shimmering tone that Ignacio wants. Even so, all the prototypes fell short of the mark—until Tash Tasova suggested that the cymbal be polished. Lo and behold, that brightened the cymbal and raised its pitch sufficiently to achieve a match that Ignacio loved.



Versa Crash

For his Versa crash, Ignacio said, "I want the explosion and spread of a crash, but the articulation and quickness needed for Latin phrasing. The bell is important, too. There's a Latin style called bolero, which is similar to American ballads. A lot of times we use a chime-like glissando on the bell to punctuate that style. I need a bell that can project that beautiful tone. At the same time, I need to be able to play cowbell patterns on the bell of the cymbal to cut through on fast tunes."

Getting that bell sound proved problematic. A cymbal's bell sound affects the overall sound of the cymbal—sometimes to the detriment of its crash sound. At one point the Bosphorus craftsmen speculated that it might not be possible to get the bell sound *and* the crash sound that Ignacio sought. But ultimately, a prototype was created by combining a casting of a specific weight with a certain hammering pattern and additional lathing toward the outside three or four inches of the cymbal. And while it was first thought that buffing the model would dull its tone, it turned out that buffing it actually brightened it, while making the cymbal a little thinner-sounding and more responsive to hand playing.

Frustratingly, initial attempts to reproduce the prototype proved unsuccessful. The variables kept interacting differently. Ultimately it was discovered that after all the manufacturing steps, the variable that hadn't been considered was time. The cymbals didn't sound good when first hammered and lathed, and so were rejected. But when we came back to them thirty minutes later, they sounded great! Apparently the molecular structure of the cymbals needed to settle after being disturbed by the finishing processes.

Ignacio tests prototypes for his signature cymbal series

Splashes

A 15" splash that pleased Ignacio was created fairly quickly. But he also wanted a 13" size, which would be useful as a hand-played cymbal. The thickness and hammering parameters of the 15" gave the craftsmen something to go on. But there was no guarantee that everything would still apply to the 13" model, considering the smaller overall dimension.

"It boils down to a compromise in physical factors," said Tash Tasova. "Ignacio wants a dark, splashy cymbal that can be played with the hands as well as with sticks. If it's too thick, the pitch is too high, and playing the cymbal would hurt the player's hands. If it's too thin, we hear an unpleasant, gongy undertone, and the cymbal's durability is jeopardized. So it's a challenge to meet things in the middle. It's a process of experimentation and extrapolation."

You'll be able to hear the results of all this experimentation in the new Bosphorus Versa series. The rides and 18" crash were introduced in January of this year. Other models will be introduced shortly.

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Slingerland Black Beauty Snare Drum

by Harry Cangany

What are the rarest drums out there? Certainly there's the Billy Gladstone snare. And a few others come to mind—several of which were made by Slingerland. They include the 4x14 Endorser Radio King, the Du-All, and this month's featured drum, the Slingerland Black Beauty. The heavy (over nine pounds) brass dynamo shown here is owned by noted collector Mike Curotto. It's just one of his more than one hundred showpiece instruments.

I've commented often on the irony of the fact that Slingerland, arch-rival of Ludwig, came up with the name that we all use for the Ludwig version of the same drum.

Ludwig's black nickel engraved snare drum was originally known as the Deluxe. But when that model was reissued in 1970, Ludwig had appropriated the Slingerland name. Actually, the term "Black Beauty" is used pretty generically now. Ludwig, Leedy, Sonor, and Slingerland all offered similar models "back in the day." Today, Pearl and Tama do as well.

Around 1930, when this month's spotlight drum was made, Slingerland was a growing company, located in its original Chicago plant. The company, which was owned by H.H. Slingerland Sr., made drums, banjos, and guitars, and was poised for greatness. Right around the corner was the swing era and the impact of Gene Krupa. As the mid- to late-1930s demand for Radio Kings developed, I think quality control (and material choices) went downhill. But early in the decade Slingerland was building drums as good as anybody's. The line offered high-quality tube-lug snares with shells of solid wood and of brass, along with other, lower-priced models.

The Black Beauty has a black nickel coating and gold-tinted lacquer sprayed on the hoops, clips, strainer, rods, and butt plate. This golden coloring was known as Artgold. It's very susceptible to wear and to touch. Note the high hoops; this was a Slingerland trademark before the days of double-flanged hoops.

The strainer on the Black Beauty should look familiar. It's the same one that was later called the Krupa, the Three-Point, and the Radio King model. Back in 1930, though, it was known as the Speedy Shur-Hold.

How many of these drums are out there? No one knows. But fewer than a dozen have surfaced. The last record we have of one selling was for $9,000. The same drum in regular nickel plating with no engraving would bring about $1,250. Ludwig Black Beauties tend to bring half to two-thirds as much. Why? Simply put, there are lots of Ludwigs on the vintage market, but *very* few Slingerlands.

It's obvious—if a little startling—to see that we've reached the times of $10,000-and-up collectible snare drums. Too bad for H.H. Slingerland that he sold this one for a paltry $42.50.

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Randy Castillo

by Rick Van Horn

Randy Castillo, known for his powerful and creative rock drumming, died on Tuesday, March 26 following a three-year battle with cancer. He was fifty-one.

After moving to Los Angeles from his native Albuquerque, New Mexico, in 1979, Randy struggled to establish himself in the burgeoning LA rock scene. His first break came when he joined Lita Ford's band. He recorded Ford's *Dancin' On The Edge* album in 1984, and toured with her for a year in support of that recording.

In 1986 Randy joined Ozzy Osbourne's band (after auditioning with a broken leg!), just in time to record Osbourne's *Ultimate Sin* album. Randy stayed with Ozzy for nine years, during which he recorded *No Rest For The Wicked*, *Just Say Ozzy*, *No More Tears*, *Mama I'm Coming Home*, and *Live & Loud*. He left the group in 1995, reportedly due to "tennis elbow" but actually because of personality problems within the band.

During his time out of Osbourne's group, Randy wrote music for a chain of restaurants called Cartoonsville, composed music for film and animation, played percussion in a flamenco group, and helped form a band called Juice 13. "I love rock 'n' roll," he was quoted as saying. "But I can do other things as well, and it's fun."

Early in 1998 Randy returned to the Osbourne band. In a July '98 *Modern Drummer Update* piece, Randy expressed his joy at being back with the lineup that had existed when he first joined the group, saying, "It's a musical reunion of sorts, a creative lineup, and a well-oiled machine."

The reunion didn't last, however, and Randy left the Osbourne band again shortly thereafter. In 1998 he recorded Bret Michaels' *Letter From Death Row*. A short time later he joined Mötley Crüe, replacing the departed Tommy Lee. After recording *New Tattoo* in 2000, Randy and the band began touring. Unfortunately, Randy's health began to deteriorate, and he was forced to leave the tour and the band.

In an interview posted on the Mötley Crüe Web site in November of last year, Randy stated that he was "100% back, strong and kicking." At the time, he was excited to be working on a new band project with bassist Mike Inez (formerly of Alice In Chains) and an undisclosed guitarist.

Shortly after he originally joined Ozzy Osbourne's band in 1986, Randy was interviewed for the cover story in the November 1987 *Modern Drummer*. In the closing comments of that interview, Randy said, "Hopefully, I never will reach my full potential. If I did, or thought that I did, it would bring me to a halt. I just want to keep moving forward."

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Musicians speak out about hearing loss. A video made exclusively for H.E.A.R., "Can't Hear You Knocking" © 1990 Flynner Films, 17 minute VH-S, featuring Ray Charles, Pete Townshend, Lars Ulrich and other music industry professionals spotlight the dangers and effects of hearing loss. Send $39.95 plus S & H, $5 US/ $10 Over seas to: H.E.A.R. P.O. Box 460847 San Francisco, CA 94146. All donations are tax-deductible. "CHYK" 55 minute VH-S, The Cinema Guild, NY.

Bun E.'s Collection

Cheap Trick's Stickman Loves His Vintage Gear

story by Ed Breckenfeld

photos by Paul Thomas

For almost thirty years, Midwest rock legends Cheap Trick have been propelled by the timeless groove of Bun E. Carlos. With a classic style influenced by his '60s drum heroes—Ringo Starr, Ginger Baker, and Charlie Watts—Bun E.'s place in rock-drumming history seems assured. But there's another kind of history that drives his interest: the drums themselves.

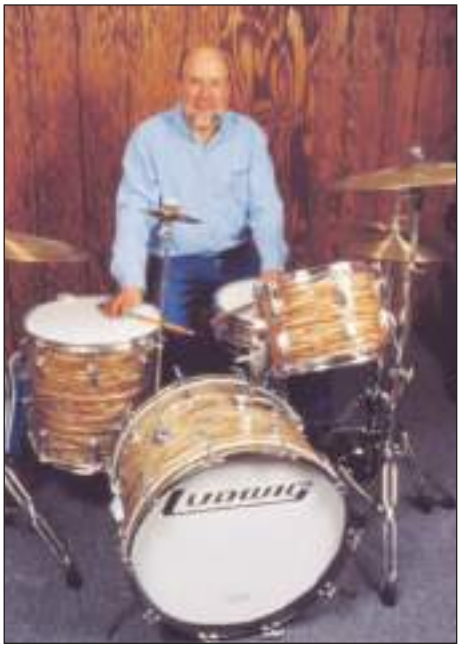
A Ludwig endorser for over twenty years, Bun E. collects rare Ludwig snare drums and drumsets dating back to the early part of the last century. What separates Bun E. from many other collectors is that his drums are not mere objects to acquire and display. With the exception of a few very old, extremely rare pieces, his entire collection is in playable condition. It gives him great pleasure to take a vintage kit out to a local show, or even just to jam on it at home. Prized though they may be, to Bun E., drums are still tools of his trade.

We met with Bun E. at a warehouse near his home, where most of his collection is stored. Inside, vintage kits with beautiful and unusual finishes are lined up along walls. Above, shelves hold rare snare drums in boxes and cases, while others sit in racks side by side. As Bun E. proudly unpacked and presented some of his favorite pieces, we talked about drum collecting à la Carlos:

Cheap Trick drummer and avid drum collector Bun E. Carlos

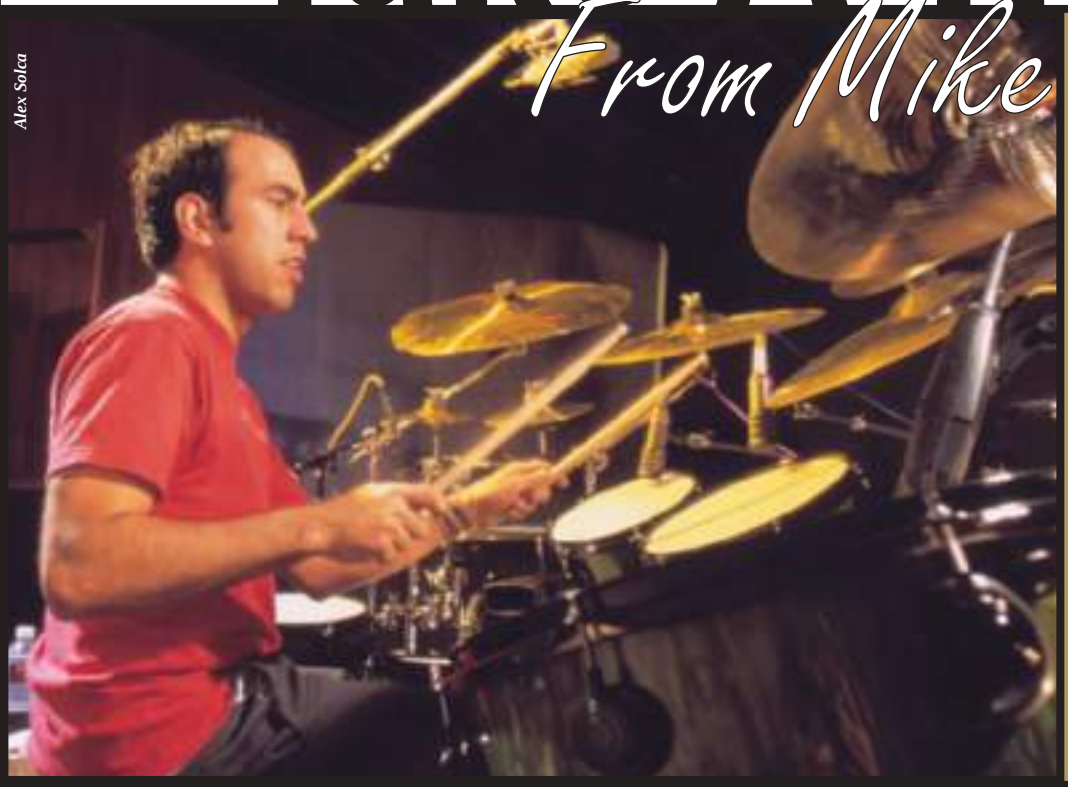
MD: How did your collection begin?

Bun E.: My first vintage kit was a 1930s Slingerland Black Diamond Radio King set, with a 28" bass drum, 9x13, 12x14, and 16x16 toms, and the matching snare drum. I was looking for cymbals, and this guy was selling some, along with the kit. I said, "I'll give you a hundred and a quarter for the cymbals if you'll throw these drums in with 'em." I ended up using them the first two or



1961 Ludwig Pink Oyster Pearl. "Of all the oysters, this is the one they made the least of, according to Bill Ludwig II. It's really hard to find because pink wasn't a popular color."

Take A Tip *From Mike*


Alex Solca

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three years of hard-core touring with Cheap Trick, in '75 and '76, and on *Live At Budokan* with a Ludwig Supraphonic snare. That's kind of how it starts. You get one vintage kit, and it balloons.

MD: You weren't paranoid about taking the Radio Kings on the road and beating them up?

Bun E.: They weren't rare drums; they were just *old* drums. Very few people collected back in those days. Drum shop owner/historian Charlie Donnelly did. He taught me about vintage stuff, big time. He also sold me a Gretsch/Gladstone set that was Benny Goodman's and Cozy Cole's. It's one of the rarest kits in the world. I sold it to Carl Palmer in 1987 for ten grand. Now it's worth fifty grand!

MD: A lot of your collection is museum quality.

Bun E.: At least one is. I have the only complete Sonny Greer/Duke Ellington kit around. The Smithsonian borrowed it for four years, and it went on the *Genius Of Duke Ellington* tour of museums all over the country. When it was in Chicago, I got a phone call: "One of the screws came undone on the floor tom leg mount and it's rolling around in the drum." So I told them, "Well, I can drive in with a drumkey and a screwdriver…." They said, "We can't do that. This is a rare artifact. We're going to pack it up and send it back to Washington and have a curator open the drum up and fix it." That's how they treat museum stuff!

MD: You are a working drummer, and these are tools. But they are also part of history.

Bun E.: I'm a preservationist in some ways. I won't take anything good and alter it. It either has to be 100% original, or I have to be able to restore it to 100% original, down to the screws and washers—everything but the heads and snare wires.

MD: Do you do the restorations yourself, as far as stripping them down to the shells…?

Bun E.: *Never* strip; always leave the finish on!

MD: I meant taking all the parts off.

Bun E.: Oh, yeah. That's a great time to listen to tunes. I usually take a marker and put my name and the year I got the drum on the inside, next to the vent hole. Then if someone steals the drum and looks through the vent hole, they won't see the name, and I have a better chance of recovering the drum.

1938 WFL Twin Strainer, Ray Bauduc model. "This is a rare Zephyr-lug WFL from their second or third year, with a twin strainer, wire and gut. This drum is probably worth $800 to $1,000. The war came right after these were made, so a lot of them got put down and never picked up again."

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Before 1960, nothing has a serial number. So you've got to have a way to claim it's yours.

MD: Do you deal mostly with other collectors?

Bun E.: Yes, it's a network. You end up with your own little clique of friends who collect, and they have their little cliques, and it just branches out. One name will lead to five other names. For something like Citrus Mod, a really rare color, there's maybe a dozen sets known in the US. There're a few people who know everyone who has them.

MD: You're not going to come across those drums in someone's basement.

Bun E.: Very rarely, although I've heard stories. A friend of mine from across town has a real nice Black Beauty he got for $30 at somebody's garage sale. I've got a C.G. Conn drum in here, a Black Beauty from the '30s that I saw advertised in the paper. I used to do press in the late 1970s in every town I'd go to: "I collect old drums." People would show up at shows with drums. I'd go to stores where guys would sell me a drum for thirty bucks, and they'd be laughing. "You're buying that old piece of junk!" Yep, that's me, buying that old piece of junk. Collecting was a real rarified atmosphere.

MD: What do you think turned it around?

Bun E.: People like John Aldridge (*Not So Modern Drummer* magazine), and *Modern Drummer* having their vintage column. Harry Cangany does a nice job on that, and he wrote a nice book on the American drum manufacturers.

MD: Do you consider your collection an investment?

Bun E.: I think about selling a bunch of it, some day, but that isn't why I bought it in the first place. Originally, I wanted to buy one of everything. Well, you know, you *can't* have one of everything. Okay, then one of everything Ludwig. Well, maybe one snare drum of every model. Even that is impractical. In the '60s they made 4", 5", and 6½" depths, in six- and eight-lug versions. So there are six drums every year, in every color. It goes to show you, if you want to collect, you have to figure *what* you're going to collect. There are guys who collect just one color, one era, one thing.

"All of the companies made this green. It's my favorite color."

MD: How would you describe yourself, then?

Bun E.: I'm a Ludwig guy who wants to have all the cool Ludwig drums! [smiles]

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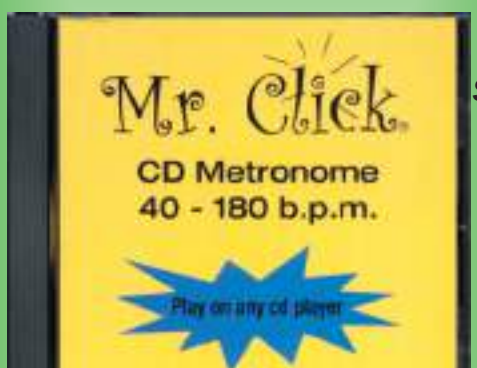

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MD: Cool as determined by you personally?

Bun E.: Yeah, *my* cool collection. And I'm almost there. I need an Abalone snare drum, and I need a Mod Orange.

MD: Is there something out there that's so rare, you're afraid you may never come across it?

Bun E.: A Mod Orange Jazz Festival. I know of one or two of them, and their owners aren't selling. Some of the rarest drums are the unsuccessful finishes. That's why they're rare, because no one bought them. Colors like Psychedelic Red, Citrus Mod, and Mod Orange were all kind of failed experiments. They're so rare, people fake them all the time. You can tell by how the finish goes into the joint when you take the head off. It's called a scarf joint; the finish should go into the ply of the drum. If you look at the badge and the scarf joint, those two tell you 98% of the time what you're dealing with. A guy sold me one once, and I called him and said, "Bad news. It's fake." And he said, "Keep the drum, your check's in the mail." He returned my check and just gave me the drum, 'cause he didn't want it either.

MD: Do you prefer the *sound* of older drums?

Bun E.: The new Black Beauties sound fine, just because everything works on the drums; there's nothing rattling. A '20s Black Beauty is about 95% to 98% as good as a new one. As for toms and bass drums, the bearing edges aren't quite as good on the older drums. The '60s drums have rounded bearing edges; it's not a cut bearing edge. Of course, you'll find a kit once in a while that just sounds *perfect*. And then the next kit will come along, and it's not as good.

MD: What about those who would say that the wood was better in those days?

Bun E.: Wood's wood. The 3-ply mahogany/poplar/mahogany shells that Ludwig made in the late '50s are a little dark-sounding. The '60s Ludwigs with white interiors have kind of a round sound. And the 3-ply maple from '69 to '73 or '74—those are the *ones*. They all sound really good, because the drums are real responsive.

MD: Did you ever have any interest in Vistalites and that whole craze?

Bun E.: I had a kit, but I donated it to the Salvation Army Church this year. The thing about those drums that I've noticed is that after about thirty years—which is like right now—the glue in the seams gets kind of old, and sometimes it separates. And they mark up like crazy. You just *look* at them….

MD: Are you a fan of the Supraphonic?

Bun E.: Yeah, I've got piles of them. Whenever I see a nice one, I just… [*motions as though paying*].

MD: Do vintage cymbals interest you as much as drums?

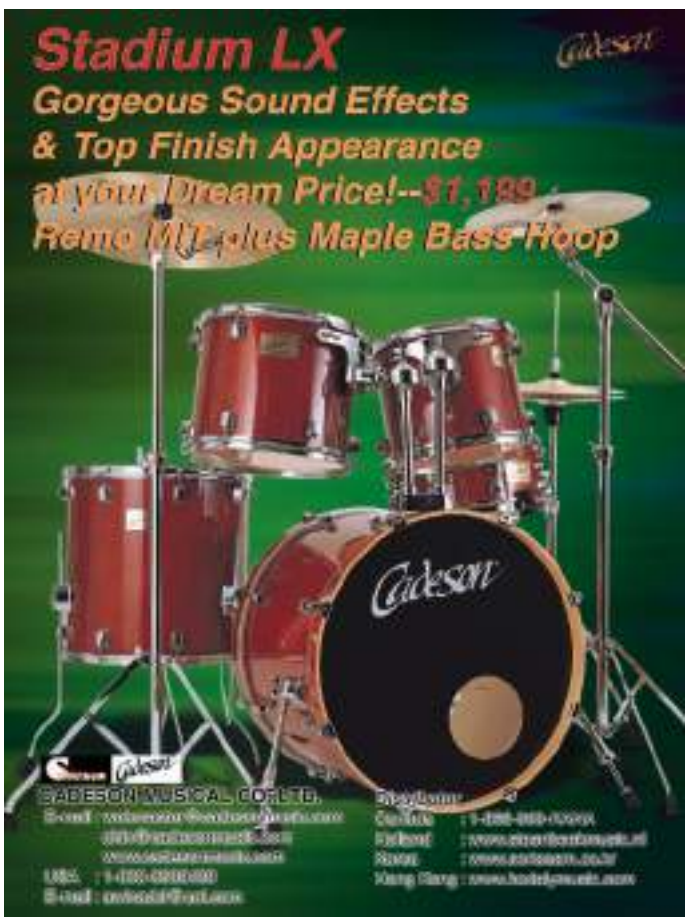
Bun E.: They're not as collectible, unless of course they're K Zildjian. An old 20" K Zildjian will go for about a grand, which is *ridiculous*. But there you go; if people want it, they buy it.

MD: Price-wise, drums are not up where guitars are.

Bun E.: They never will be. There's ten times more guitar players than drummers, so there's ten times the demand.

MD: And a guitar is one item as opposed to finding a complete vintage kit.

Bun E.: Some people collect snare drums for that reason. But you can still buy a rare vintage kit for cheaper than you can buy a brand new kit. What's stopping you if



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you've got some disposable money?

MD: It seems to me that in the last five to ten years the prices have exploded.

Bun E.: Everyone is looking for top dollar. Suddenly, eBay is the place. It's tough to buy drums on eBay, though, because you don't always know what you're getting. When I buy stuff on eBay, I usually get the guy's number and just call him up.

MD: Can you estimate what your whole collection is worth?

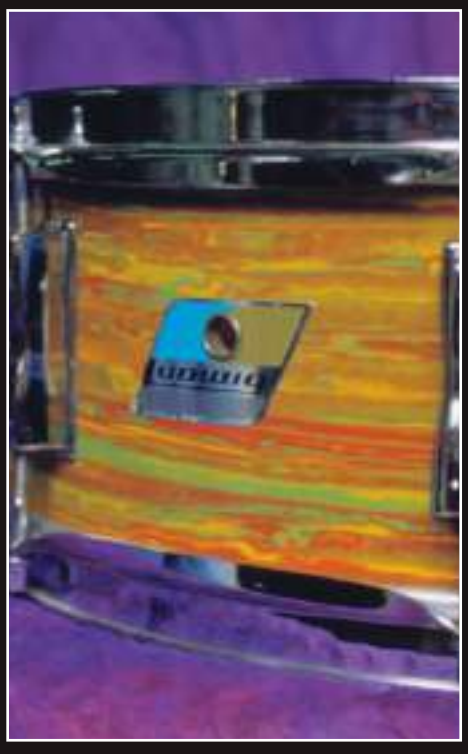
Bun E.: It's in excess of $200,000. I have two hundred fifty drums. I'm sure I've spent 60% of the estimated value to put it together, at least.

MD: Is there any estimate on how it appreciates?

Bun E.: The mint stuff

Circa 1920 Ludwig Black Beauty. "This is a $4,000 to $5,000 drum. I haven't played on it. Why bother? If I cracked a hoop I'd have to go find another."

1924 Ludwig Standard Gold-Plated. "This is probably rarer than any 1920s drum, just because they hardly made any. This is plated in 24-carat gold. It was an option you could get on your drum, and of course most people didn't do it."



1971 Ludwig Citrus Mod. "A lot of people don't even know what this color looks like, it's so rare. It's an *ugly* color. This is the price of a Black Beauty right here."

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Bun E.

and the rare stuff keep going up; the common stuff stays the same. Some stuff goes down. Like late-1930s Ludwig Zephyr-lug drums. No one's looking for them. They don't play well unless you re-cut the bearing edges and wreck the collectibility. So it's not like anybody really plays them or uses them that much.

Rarity and value are two different things. The 1960s oyster colors illustrate that. The Ringo finish, Black Oyster Pearl, is probably the most common oyster color, yet it's probably the most expensive. It's the color everybody wants. The Citrus Mod and Psychedelic Red are priced about the same as a Ringo, and they're ten times harder to find. I've heard of one other Citrus Mod eight-lug snare. I've never seen it, I've just heard about it. That's *it*. Two! They'll show up over the years though. Something will pop up.

MD: What do you envision for the future of your collection?

Bun E.: I'd like to display it. My dream is a building with two rooms, one of which has no direct sunlight for all the kits that have sunlight-sensitive finishes. And then a lot of shelf space.

MD: Right on your own property?

Bun E.: I've got twenty-six acres out there. I've got a big pasture right next to me that will be perfect for…the Bun E. Hutch, we'll call it. It will have shelves with bass drums on one level and tom-toms on another. Then there'd be a big display case with snare drums, side by side, with a little cardboard label in front of each one with the date, color, and model name. I'd like to have all my 1960s kits set up in a row so you could just walk by…[*motions like tapping drums*]. Any time there's a collector in town, my phone will be ringing. That's the thing about drum collectors; they're like, "Come on over!" Since I travel, I'm able to see drum collections around America. I get to see some of the neatest stuff.

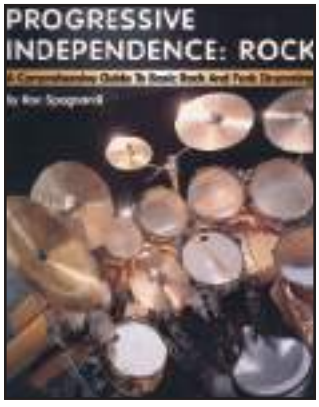
1927 Ludwigold. "Otherwise known as stipplegold. These drums don't look like much, but they're real collectible. This was a flop finish; Ludwig only made it for one year."

1968 Ludwig Psychedelic Red Jazz Festival. "These are so rare people fake them all the time. No one ordered the Psych Red kit, much less the snare drum to go with it. The best way to describe it to people on the phone is that it looks like a frog in a blender."

1930 Ludwig Streaked Opal. "Streaked Opal is the second-rarest finish of them all. The drum probably had a solid maple shell. This one is so rare, I'd never seen one until this year."

A Selection Of Great Books

By MD Editor Ron Spagnardi



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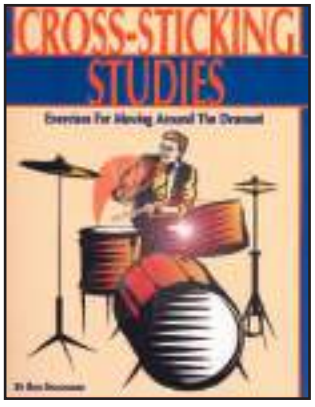

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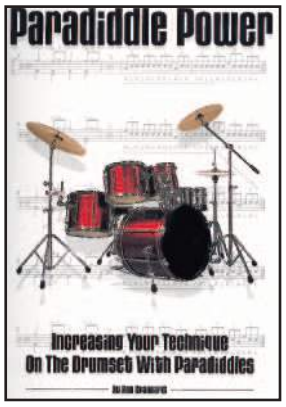

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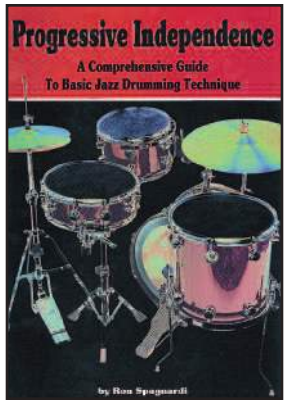

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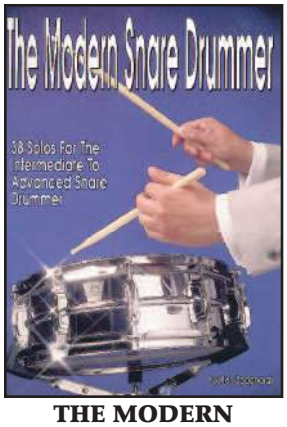

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Vinnie Colaiuta At Dominello Benefit

On February 24, a group of Los Angeles musicians organized a concert to benefit Los Angeles pianist and composer Larry Dominello, who underwent brain surgery in December of 2001. Dominello is on the road to recovery, but he has been unable to work since the procedure.

Vinnie with Russ Ferrante (center) and Jimmy Haslip

The concert played to a packed house at the Los Angeles Musicians Union. Included in the lineup was Vinnie Colaiuta, who joined the Yellowjackets' Russ Ferrante (piano) and Jimmy Haslip (bass) for a blistering set. All the proceeds from the concert went to Dominello's family.

Jon Thibault

Vinnie blows through a fiery funk chart

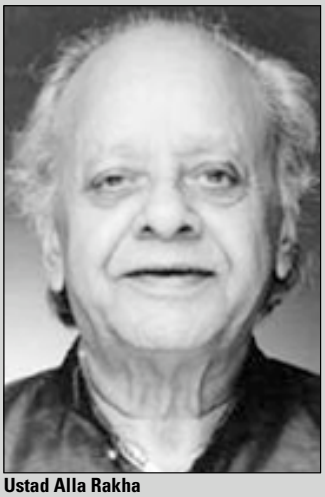
Iron Maiden Benefit For Clive Burr

Metal pioneers Iron Maiden, with Nicko McBrain on drums, recently performed two special shows at London's Brixton Academy to help original Maiden drummer Clive Burr, who is suffering from multiple sclerosis. Clive played on Iron Maiden's first three albums, *Iron Maiden*, *Killers*, and *Number Of The Beast*.

In addition to playing the benefit shows, Iron Maiden has created the Clive Burr MS Trust Fund. Further information can be found on the band's Web site, www.ironmaiden.com.

Ustad Alla Rakha Memorial Concert

With an invocation of rhythm, Zakir Hussain, Fazal, and Taufiq Qureshi commemorated their father, Ustad Alla Rakha, in a sixteen-hour concert in Bombay, India on February 3. Alla Rakha, who performed with Ravi Shankar at the first Woodstock concert, is known for elevating tabla to a solo art form from its traditional accompaniment role, as well as for unifying tabla artists across stylistic schools. He died in 2000.



Ustad Alla Rakha

Zakir and his younger brother Fazal started out by presenting a tabla duet similar to their performance for their father on his seventy-fifth birthday. After trading off phrases accompanied by a languorous whale-song performed on sarangi by Ustad Sultan Khan, the brothers played over variations of kayadas (tabla compositions) with sharp syncopated chati strikes, their tablas tuned to different pitches to accent the dialog.

Zakir Hussain

In the afternoon session, Anindo Chatterjee guided us on a tour of Alla Rakha kayadas, at first playing the patterns simply, then accenting certain beats as if each cycle were a mantra that changed meanings as different words were first whispered, then shouted. He doubled the speed, then quadrupled it, smiling with a debonair poker-face calm belying the complexity of his renditions.

Anindo Chatterjee

Alla Rakha's sons plan to hold the memorial concert for their father every year on February 3. For further details visit www.rhythmatism.com.

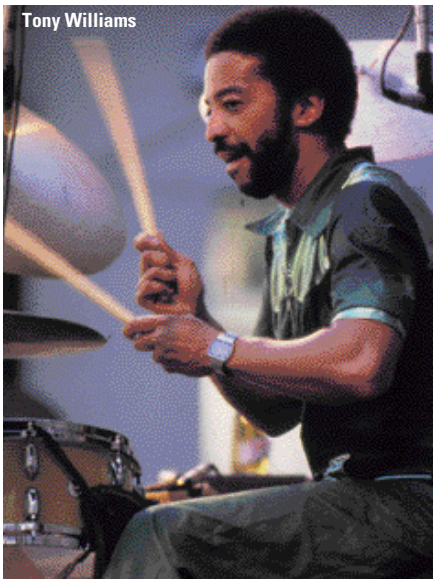
Christopher Arnold

Williams And Dawson Inducted Into New England Jazz Hall Of Fame

Jazz superstar Tony Williams and acclaimed drummer/educator Alan Dawson are among the first ten artists elected to The New England Jazz Alliance's New England Jazz Hall Of Fame.

NEJA opened a New England Jazz Hall Of Fame Exhibit at Boston's Tremont Theater on April 1. The exhibit features presentations by noted jazz writers and photographers. For more information, call (617) 567-6354, email nejazzhall@att.net, or enter NEJA's Web site, www.nejazz.org.

Alan Dawson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Faculty Lineup For KoSA 2002

The seventh KoSA International Percussion Workshop will be held August 5–11 at Castleton State College, in Castleton, Vermont. This year's faculty features some of the world's top drummers, percussionists, and educators, including **Ndugu Chancler** (Michael Jackson), **Glen Velez** (Paul Winter Consort), **Joe Morello** (Dave Brubeck), **Jim Chapin** (author), **Johnny Rabb** (Tanya Tucker), **Walfredo Reyes Sr.** (Israel Lopez), **Luc Boivin** (Gino Vannelli), **Dom Famularo** (international clinician), **Gregg Bissonette** (LA studio and solo artist), **Aldo Mazza** (Répercussion), **Dave Samuels** (Caribbean Jazz Project), **Marco Lienhard** (Ondekoza), **Samir Chatterjee** (Ravi Coltrane), **Gordon Gottlieb** (New York studio percussionist), **Memo Acevedo** (Tito Puente), **Lou Robinson** (didgeridou soloist), **Rick Van Horn** (*Modern Drummer*), **Andre Dupuis** (Cuba), **Frank Bellucci** (New York freelancer), **Répercussion** (Aldo Mazza, Chantal Simard, Robert Lépine, and Luc Langlois), **Delphine Pan Déoué** (African dance), **Mario DeCuitiis** (Radio City Music Hall), **D'Arcy Philip Gray** (McGill University), **Allan Molnar** (MIDI specialist), and **Morris "Arnie" Lang** (New York Philharmonic).

Gregg Bissonette

KoSA is a hands-on percussion camp that covers a diverse range of drumming styles, as well as classical and ethnic percussion, technology, and educator sessions. Participants enjoy learning in an intimate setting with small daily classes, playing with the rhythm section in residence, participating in masterclasses, and performing in recitals. Every evening concludes with a concert by members of the KoSA faculty, open to the public. The week culminates with a grand-finale concert that will be recorded for an upcoming CD.

For more information contact KoSA artistic director Aldo Mazza at (800) 540-9030, kosa@istar.ca, www.kosamusic.com.

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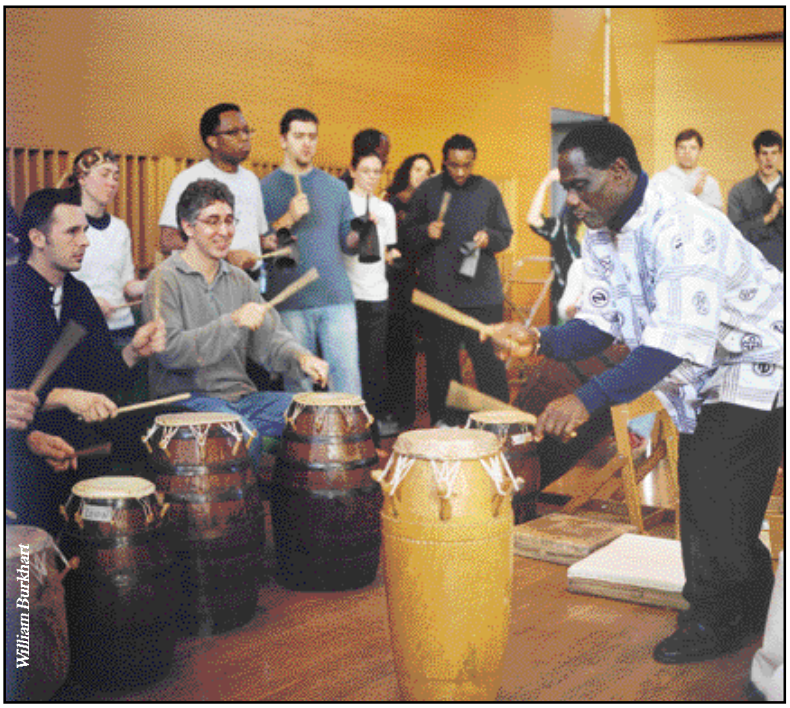
Abraham Adzenyah Tribute Concert

On Saturday, February 9 more than one hundred current and former students of Abraham Adzenyah, professor of West African Music at Wesleyan University in Connecticut, joined to present a concert in tribute to the man who helped them "find the music inside themselves." Professor Adzenyah has been teaching at Wesleyan for thirty-three years.

The tribute was organized by Robert Levin (a premier Ghanian drummer who has played in the pit for Broadway's *The Lion King*) and Doug Berman (producer of National Public Radio's *Car Talk*). The show included a wide variety of African drumming and dance ensembles, along with a set performed by Talking Drums and New Talking Drums. The event also included a master class given by Adzenyah for alumni, current students, and "grandstudents."

Presentations were made by Wesleyan music department chair Eric Charry and by Robert Levin and Doug Berman. Professor Adzenyah was also given a drum hand-made by Joe Galeota and signed by all the alumni present.



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Jamey Aebersold Summer Jazz Workshop

The 2002 Jamey Aebersold Summer Jazz Workshops will be held June 30–July 6 and July 7–12 at the University of Louisville in Louisville, Kentucky. For over thirty years this camp-like workshop has provided jazz education for students of all ages and levels of ability. The common denominator is the desire to play jazz.

The drum faculty comprises five to seven teachers. Past instructors have included Ed Soph, Ed Thigpen, Adam Nussbaum, Louis Hayes, John Riley, and Victor Lewis. Workshops focus on jazz styles from the 1940s to the present. Students audition for placement in combos of players at similar skill levels. Instruction includes music theory as well as performance techniques. The daily schedule of classes, workshops, and performances keeps students immersed in jazz throughout the entire week.

In addition to the instructional curriculum, regular evening faculty concerts give students the opportunity to hear a wide variety of jazz played by highly skilled professionals. Jam sessions are open to those that still want to play later in the evening. The students conclude the week with a concert of their own.

Costs for the camp are: tuition only, $350; tuition plus room and meals, $580 (airport pickup $20 additional). For more information, contact Jamey Aebersold Summer Jazz Workshops, PO Box 1244, New Albany, IN 47151-1244, (812) 944-8141.

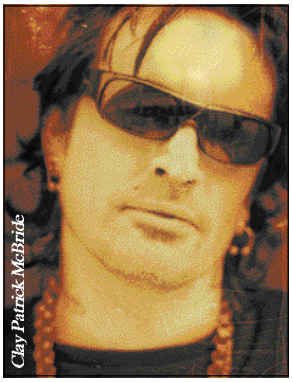
Quick Beats

Tommy Lee

What do you listen to in your car, and what car are you driving?
I listen to a really wide variety, everything from Basement Jaxx to Incubus. I drive a 2001 s500 Mercedes, a 1990 Ferrari Testarossa, and a 2000 Ford Excursion truck.

If you could put an imaginary super band together, who would be in it?
I'd have *all* drummers playing *other* instruments, and we'd switch off on every song!

What are some of your favorite grooves?
My two faves are Phil Rudd on "Back In Black" (AC/DC) and John Bonham on "Custard Pie" (Led Zeppelin).



Check out Tommy on his new solo CD, Never A Dull Moment. *(For more info,visit www.tommylee.tv.)*

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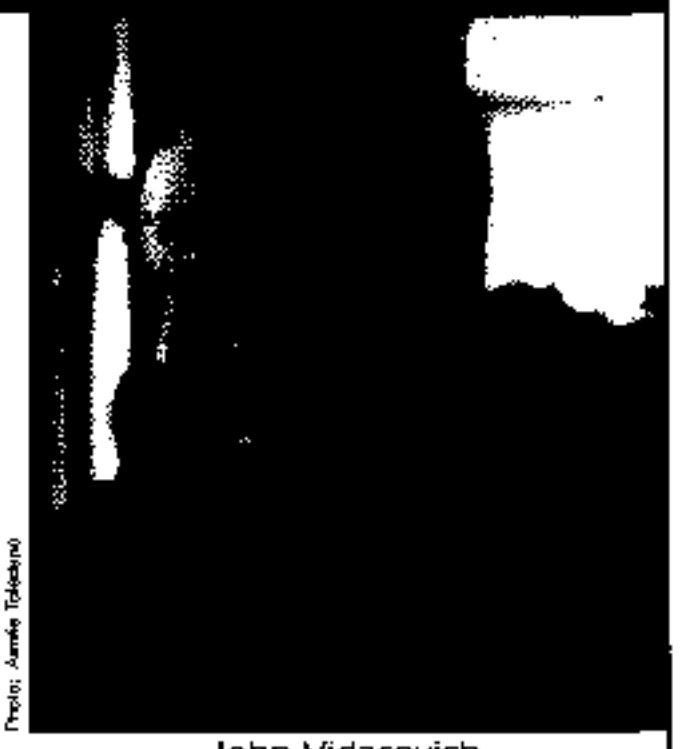

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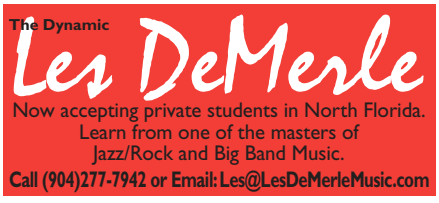

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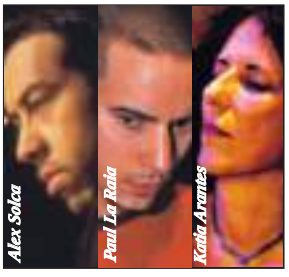

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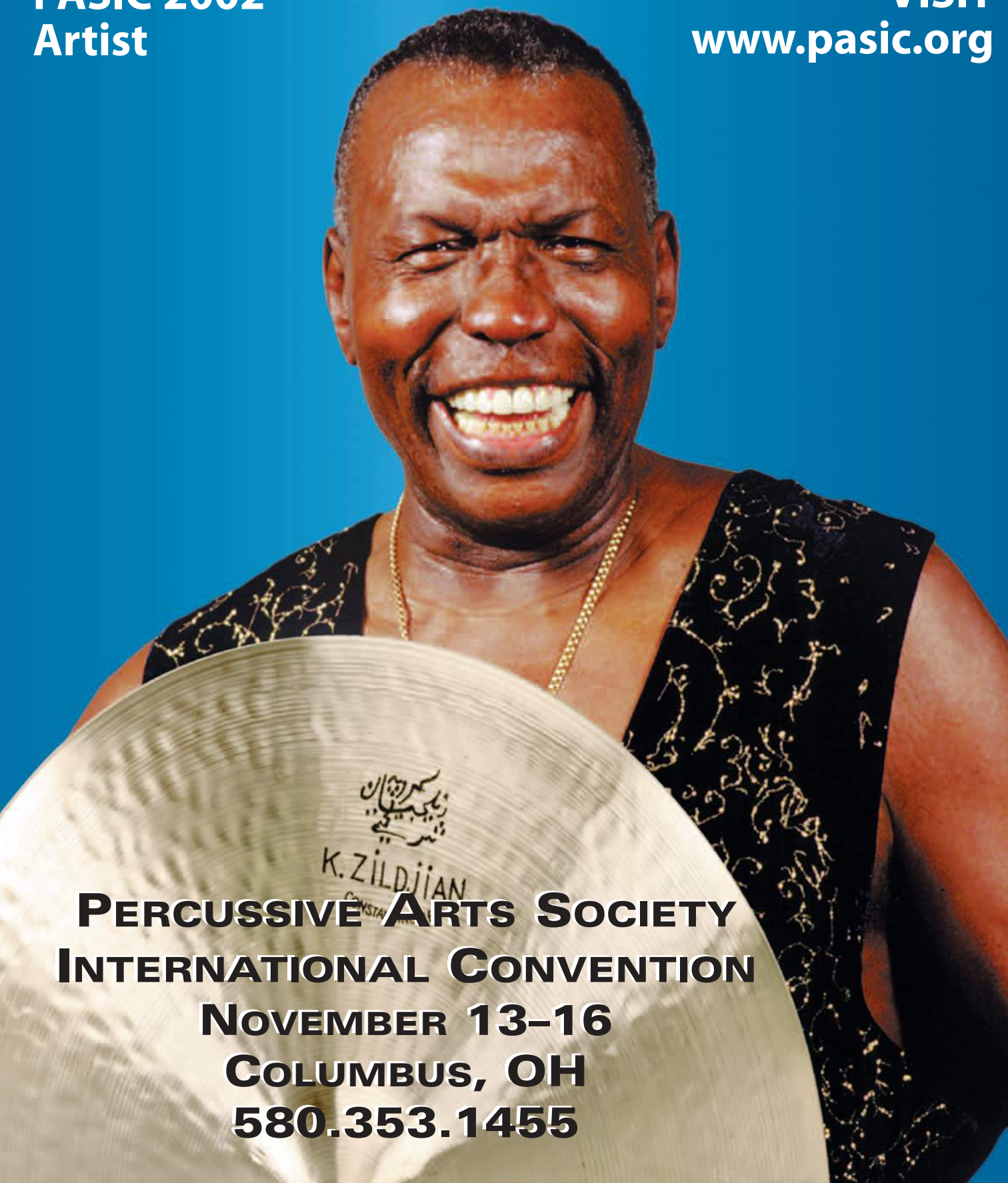

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"It's more about textures and moods than grooves," says Michael. "The thirty-five Paiste cymbals are a mixture of mainly old Formula 602 and Sound Creation cymbals, along with some 2000, 3000, Sound Formula, and Signature models. There are twelve bell cymbals, five sound discs, 10" hi-hats on the left, and 8" hi-hats on the right (played with the right foot). The cymbal trees are arranged in melodic sets. I also have a very old UFIP Ictus 9" Ice Bell, as well as sixteen gongs on a rack behind me.

"The two 8x12 and one 9x13 toms (on RIMS mounts), 5x14 snare, and 14x20 bass drum are late '60s and early '70s Rogers drums (painted 'Chinese Red'). I love the sound of the older standard-size drums. The 14x20 'gong' bass drum is made from a no-name shell I found at a music store years ago. The piccolo snare is a 5x10 Yamaha Stage Custom. The drums are often used as resonators for small gongs/percussion/objects placed on them.

"The pedals include a DW Turbo hi-hat, along with a double bass pedal and a cable hi-hat (on the right) from Pearl. Everything is mounted on a Gibraltar rack, with four Paiste cymbal stackers for the cymbal 'trees.' I also use various hand cymbals, small percussion instruments, and found objects. Everything packs into sixteen bags and cases."

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